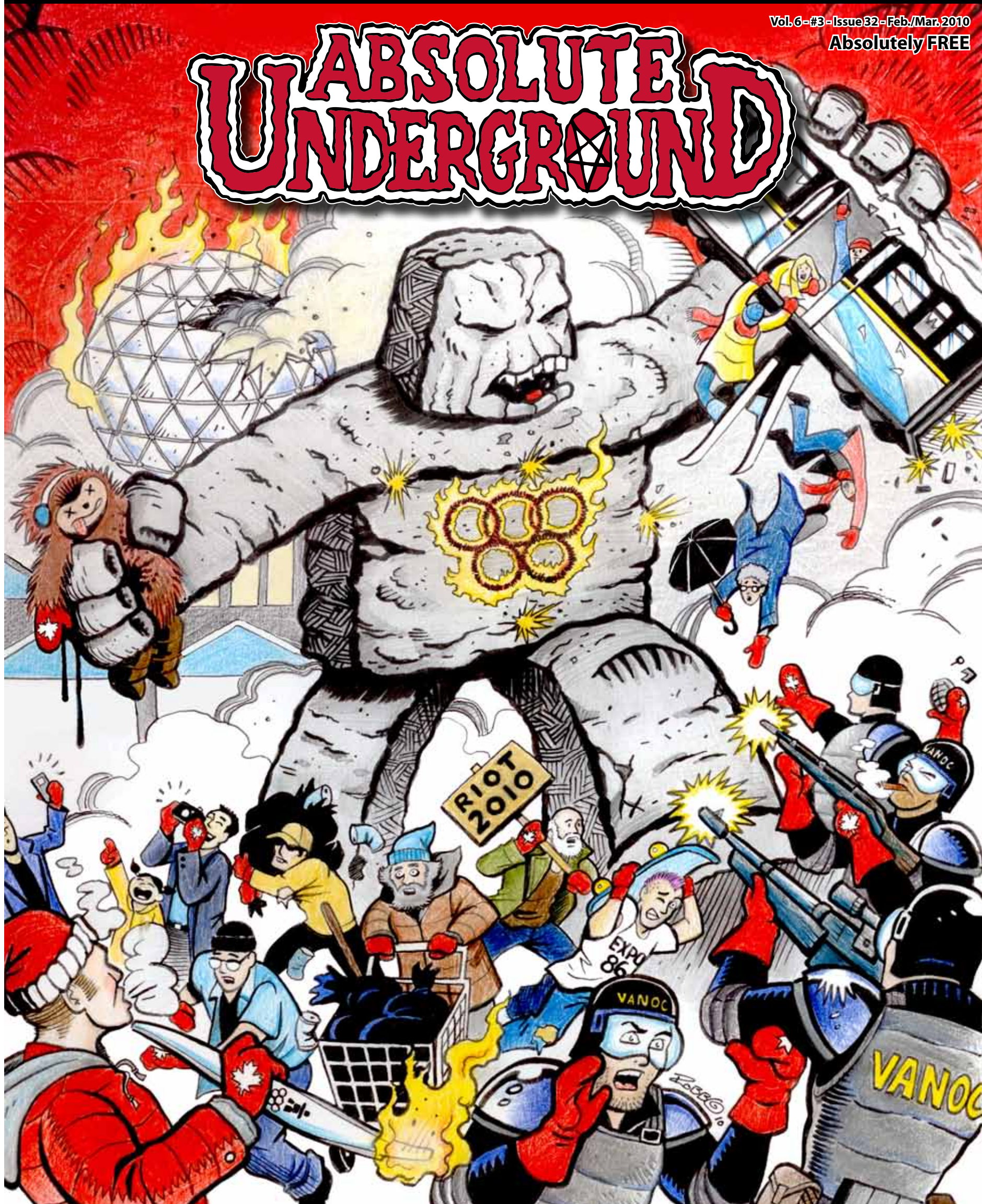


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Vol.6-#3-Issue 32-Feb./Mar. 2010

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ABSOLUTE UNDERGROUND

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ALCOHOLIC WHITE TRASH Reborn Alcoholics

interview with Knuckles (Bass) and Ratboy Roy (Vocals)

By Ira Hunter

In the late summer of the year 2000, cosmic forces combined like a great flush of a giant toilet to bring together four separate turds into one fantastic turd known as Alcoholic White Trash, and they've been leaving their stain on Victoria and Canada ever since.

AU: Tell us the origin of Alcoholic White Trash?

Ratboy Roy: The origin of the band Alcoholic White Trash was 10 yrs ago when all the bands we were in at the time (me and Gino (guitar)- Ted Bundy Project, Knuckles- Drunktank, and Jason Brown (first drummer)- Boner Dogs) all kind of dissolved around the same time. We thought we'd give it a go and while we were getting pissed at the bar Jay worked at, he said let's call it Alcoholic White Trash.

AU: Is it also some sort of drinking gang?

Ratboy: Gang? Gang is such an ugly word and it implies organization which most of our people aren't capable of. It's more of a drinking team and we are all just teammates enabling each other's alcoholism... cause that's what good friends do.

Knuckles: It's like the fucking American Express - being a member has its privileges.

AU: Who's in the band?



Ratboy: Ratboy Roy-Vocals. Gino Trash-Guitar. Knuckles- Bass. Big Ricky Logjam-Drums.

Knuckles: Paul Newman, Jimi Hendrix, E.T.

AU: What other bands were you assholes in?

Knuckles: I was in Drunktank, then The Shivs. I am now in The Capital City Stalkers.

Ratboy: I've been in 4 bands: The Peckers, Ted Bundy Project, AWT, Ratboy Roy and the Gloryholes.

AU: What are some of your favourite local bands to play with?

Ratboy: Dayglos, LFM, Keg Killers, Hoosgow, Fuck You Pigs, Blackie and the Triumphs, LID, Junkie Death Squad.

AU: Describe the type of sound you guys dish out?

Ratboy: We play hard fast no bullshit Scumbag Rock and Fucken' Roll!

Knuckles: Audio diarrhea served on a backhand.

VICTORIAS LOCALS ONLY

AU: What are most of the songs about?

Ratboy: All over the fucken' place. There are tons about getting fucked up and defiling pretty girls. There's others about shit that pisses us off, like the blatant corruption in every level of government and organized religion, or sometimes they are about shit that makes

us laugh.

Knuckles: If you read the lyrics Rat boy is surprisingly intelligent for a dirt bag. Of course everyone remembers the songs like "Suck My Dick Bitch" and "I Shit My Cunt" which are Gino's fault.

AU: What's your favourite city to score hard drugs on the streets after midnight in?

Knuckles: Bogota. From my experience, the further East you go the shittier the blow gets.

AU: Best A.W.T. tour story?

Ratboy: One night in van after our set, I got a room upstairs at the Cobalt so I could be alone with a classy young lady. Well it turns out this young lady was fucken' crazy, and I don't mean the good kind either, this bitch was psycho. Sparing you the details of my bottle throwing, face biting, head smashing evening, when I showed up for breakfast the next morning the guys could barely eat their food from laughing at my fat lip and bite marked face.

Knuckles: It's really creepier than anything but Big Rick and Gino always end up spooning in the motel. Roy woke up on a crack stem in van after wondering what was pokin' him all night. Many of our funny stories upon reflection are kind of sad and disturbing.

AU: Any news on the new album?

Ratboy: The new album is called Reborn Alcoholics, it will be out in march. To me this

album has the feel of "I Can't Skate" and "Punk Rock Jihad" combined. It definitely has Brian "Who" Else's fingerprints on it.

AU: Craziest show you've ever played?

Ratboy: At FouFounes in Montreal on a Dayglos tour was fucken awesome. But my favorite was the last show at the Cobalt with the Subhumans. The Cobalt was our favorite room by far and it ruled getting to play the finale.

AU: Who is the biggest fuck up in the band?

Knuckles: What are you trying to start a rock fight? But seriously, those guys are all equally fucked. I don't know how they made it this far. Down the road of failure that is.

Ratboy: We all take turns; we are very democratic that way. Whether it's Gino too high to play in the studio, Knuckles completely incoherent to everyone but himself (Boomhauer), or me puking on everything. There is no clear winner.

AU: Are the legends about the midget strippers true?

Knuckles: Little people.

Ratboy: No comment.

AU: Let's get serious for a minute and talk about your former drummer and founding member, Jay Brown, and his memorial show.

Ratboy: Jason Brown was our bro, he was taken way too early and it sucks. So every year on the day he died, Jan 29th, we play a show to get pissed drunk with bros and remember him, and to raise some dough for the Victoria hospice society.

AU: Upcoming tour plans?

Ratboy: AWT 10 Year Anniversary Cross-Cuntry Extravaganza supported by the mighty Lesbian Fist Magnets. To Montreal and back is the plan.

AU: Thanks douche bags. Now get those kneepads on and get back to work!

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VANCOUVER VENGEANCE



The Winston Campaign – From Rags to Riches.

Interview w/ Dan (Drummer)
and Mike (Guitarist/Wordsmith)

By: denis maile

I got together with Mike and Dan of The Winston Campaign and 18 beers and three doobies later had quite the story on my hands.

Absolute Underground: So you guys went to Mexico to play with NOFX. I was surprised to hear you made it when I saw how wasted Mike was the night before you left.

Dan: The last thing I told him was you can't be smelling like pussy, cocaine and whiskey when I pick you up in the morning because we've got to cross the border.

Mike: This guy called us a bunch of pussies for playing and running.

AU: I didn't call you a pussy. I called you a rock star.

Dan: And I shrugged it off casually.

Mike: But I'm thinking I'm an alcoholic and gonna stay and get wasted on all the free beer.

AU: There was a lot of free beer.

Mike: I'm pretty sure lesbians fed me whiskey and white wine.

AU: It was a cross-dressing party.

Mike: Around 2am they threw me into a cab blacked out drunk and I demanded to get out 12 blocks from my house.

AU: That's not too far.

Mike: It was December and I was wearing a dress and had only one shoe on. I'm thankful I didn't get arrested.

Dan: I wake up at 3:45am, pick up Hugh and go to Mike's. He's sleeping on the floor stinking like party and whiskey with the alarm going full blast. Luckily the door was unlocked.

AU: Are you still in the dress?

Mike: No, I'm in my nighttime attire sleeping on a pile of unfolded laundry and my hair that I'd shaved off the night before.

Dan: I had to shake him awake and he lets out an incoherent scream. I tell him he's got ten minutes to get ready. After hearing him swear and crash around the room for ten minutes I knock and go in. He's walking away, ass naked and he looks over his shoulder like he's the Terminator and yells, 'Fuck off!' I'm like 'oh shit! Put some clothes on.' From there it was smooth sailing to Monterrey. In the airport we find a little Mexican guy holding a

sign with our three names on it. He takes us to a super nice motel and tells us a DJ called Girl Talk is performing at the club across the street. The same venue that will host the NOFX show.

Mike: We go to the club with minimal Spanish trying to explain to people who can't speak English that we're supposed to get in for free. Finally we realize this guy who looks a bit sketchy is our guy Roberto and he waves us in.

Dan: We walk in and there is 2000 Mexicans raging and the venue was amazing. Everyone was looking at us and I realized we were on stage with about 80 people dancing around the DJ. After the show it's 1:30am, we're getting wasted, meet back up with Roberto and pull down some huge white barricade and throw it onto the ground in the middle of the club. Next we're chugging Jagermeister straight from the bottle until Roberto hurls it against the wall being super drunk. We go backstage into the 'Girl Talk' greenroom and there's nobody there. At Roberto's request I put on our new record and he cranks the volume as high as it goes. Then he pulls a bong out of a huge china vase, hands it to Hugh and smashes the vase against the wall. Next he grabs a chair and smashes it on the ground. We ask him what he's doing and he yells, 'I own all this shit, let's fuckin' destroy it!'

Mike: He picks up another chair and throws it into a picture frame, then says to me, 'you have to help do this.' I ask him if he's serious and he is, so I pick up a chair and whip it into the same picture frame that he just broke. Then I go over to Hugh and we're both agreeing that this is really fucked up.

Dan: But I'm fully committed.

Mike: I hear laughter over my shoulder and turn around to see Dan and Roberto flipping a table and the marble top smashing all over the place...

Dan: Granite. Anybody who says it was marble is full of shit.

Mike: Or ignorant which is my excuse. Now I'm thinking there is no stopping this so I throw the chair into the picture frame a couple more times. Hugh's taking pictures, and something is not sitting right with me so I leave the room and see a girl who I tell to look inside the room. She opens the door and sees Roberto looking up at her holding a chair while Dan's got a table leg and the room is fucked up.

Dan: Shattered glass, shattered wood and shattered granite in all directions. The next time the door swings open seven giant Mexican bouncers with bulletproof vests storm in with a well-dressed Mexican guy who is screaming in Spanish. All of a sudden we're thinking there are other people with a stake in this massive club.

To be continued next issue. If you can't wait that long check out The Winston Campaign March 6th @ The El Dorado and ask them the rest of the story...

AKAKOR

By Ryan D

When I first saw ex Ost Est Ima guitarist and old friend Crag Reaburn's new band Akakor in a dingy bar in Calgary, it was the musical equivalent of drinking eight cups of coffee with three laxatives to chew on. I was soiled, somewhat sordid, and my pants haven't been cleaned yet. Recently playing the third annual Noctis festival, Akakor are quickly becoming one of Calgary's more formidable metal bands. While all seemed well, an automobile accident swept the band early in the New Year. Thankfully no one was seriously injured. The resilience of metal has again shown itself as Akakor are pushing themselves to stay steady after such a scare. Before this, I caught up with Reaburn to summarize the origins and philosophy of Akakor.



proposed by Eckhart Tolle. During WWII there was a supposed expedition to seek the entrances to the inner earth through the South Pole. Lyrically, we touch upon many subjects which relate to secret societies and hidden knowledge.

AU - How has the transition been into doing vocals and lyric writing as well, compared to your previous bands, did you always want to write about these subjects?

CR - In other projects there hasn't been the freedom to explore controversial ideas. Lyrics can be interpreted in any way but the intent behind the lyrics is something that is focused upon in Akakor. We can write about duality or the worship of ancient Gods and still make it fit into the aggressive sound that is Death/Grind. In past projects the lyrics mainly focused on the gore-ish side and that left the song's content really worn out and over done. There is a lot more satisfaction when you express an idea or expose a truth that will spark someone's imagination or curiosity.

AU - What are some of the other topics you bring up in the lyrics, you brought up pharmaceutical drugs, secret societies, etc?

CR - The song "Codex" refers to an international food regulation called "Codex Alimentarius". This new food code reclassifies nutrients as toxins and puts restrictions on the production or distribution of all foods and supplements. "Unreal" focuses

on the properties of existence and human will which chooses to believe what it sees. "Silent" talks of people trapped by their unwillingness to speak out and their fear of the reaction or consequence.

AU - I read that it takes you quite a while to complete one song; are enough finished to record an album yet?

CR - We are working out a demo right now which should be out very soon. A full length will be started once we get enough material. We use an abstract approach to songs which strays from the generic song writing structures.

AU - Is it difficult to be original, technical, brutal and socially conscious all in one song?

CR - Short answer no, long answer yes. No it is not difficult to want to be original, technical, brutal or socially conscious. To achieve all of these aspects is meticulous and time consuming. Making music that is aggressive and technical is difficult because you can fall into the trap of

CALGARY CARNAGE

being just aggressive or just technical and lose sight of making interesting music. When a song is completed we all can agree on the ideas we put out in our music and that is the bread and butter which keeps us alive in the hole.

AU - Anything else to add, time for tea?

CR - "You know the taste when you put Red Hot hot sauce on pepperoni pizza and it's just awesome? Well that's the feeling that I get when I listen to Akakor. Ya that's right. Quote that shit."

Brian: You guys wanna get rad?

Craig: Hittin' you up wif real trufs.

Eliane: Akakor is number one brand shreddies in a box.

Rory: I let the riffs do the talkin'.

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Pair-O-Dice Tattoo, Victoria

Absolute Underground: Who are you and where are you from?
Hansom Jeff: I'm me and come from the planet earth.

AU: How long have you been an artist?
HJ: A long time I think?! Like way over a week!

AU: What got you into tattooing?
HJ: I didn't want to end up designing packaging for some mega company.

AU: Who did you apprentice under?
HJ: Bert Jackson and an honourable mention to Greg Garrat and Stan Wong, not to mention all the others that gave me tips, advice, and encouragement.

AU: Artistic influences?
HJ: All those that came before me and life.

AU: Who are some of your biggest inspirations in tattooing?
HJ: All the Sailor's and Gypsy's and Tattoo such and such's that made tattooing what it is today.

AU: What style of tattooing are you best known for?

HJ: Monkey style

AU: Where are you currently Tattooing?
HJ: Pair-O-Dice Tattoo in Victoria B.C

AU: Describe the other artists who work at Pair-O-Dice with you, and what makes them special?
HJ: The other guys at the shop are all great, no rock stars, no huge egos, just people that love the work they do. The level of experience is astounding and I look forward to gaining as much knowledge as I can from them.

AU: What do you want the readers to know about you as a Tattooist?
HJ: I take bribes.

AU: Does most of your work tend to lean to the side of Good or Evil?
HJ: Whatever side is winning.

AU: What music do you listen to when working?
HJ: I like something fast and aggressive when I'm working, but I listen to a wide range of music while drawing depending on mood and type of piece I'm trying to achieve.

AU: What types of art do you work on when not tattooing?
HJ: Oh um I like all the arts as long as I can get seasonal vegetables and gravy with them for dipping.

AU: If you weren't an artist, what would you want to be?
HJ: I would want to be an artist. It's the only job I have ever really wanted.

AU: Where and when did you see your first tattoos?
HJ: National Geographic those tribal ladies had tattoos all over them, and no shirts too!!

AU: What tattoo would you do for free?
HJ: Your payin one way or another!

AU: What's the craziest request for a tattoo you have ever gotten?
HJ: Wendy's Baconator!!!

AU: Why should someone come get a tattoo from you?
HJ: If you want a good tattoo without a Rock N' Roll attitude then I'm your man.

AU: Future Plans?
HJ: Make Mr. Noodles with hot chilli sauce, tattoo and stuff and probably watch some homeless guy piss himself in the square..

AU: Website?
HJ: No but it's in the works.



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WASTE FOR YOUR FACE



Interview with Joel Grind (Vocals/Guitar)

This is a new regular column written by Municipal Waste frontman Tony Foresta. Catching up with the Waste for the third time in the last 5 years, Tony told us he loved everything the magazine was about and wanted to help out. Here's a convo he had with another of our favourite bands here at AU, Toxic Holocaust.

Municipal Waste, Toxic Holocaust and Warbringer are looking at a tour of Japan this Spring.

by Tony Foresta

I've been trying really hard not to be the torch bearer for this record label hyped "thrash revival" thing. When people ask me in interviews what new thrash bands I like I usually try to dodge the answer like the plague. The truth is I don't like a lot of the newer thrash bands. I mean I'm not saying I hate all of them, there are some great ones. You can't really deny that Ghoul isn't a fucking great band. I also dig Early Man too. I'm just saying there is also a sea of shitty ones out there as well and I'm not trying to be responsible for all that noise. Anyways, all of that aside I would have to say that my favorite of the more recent bands playing this style would have to be Toxic Holocaust. I harassed the shit out of Joel (who's the brains behind T.H.) to do this quick interview with me. He's a great guy and one of my favorite

people to drink with. Thanks Joel!

T) Tony Foresta

J) Joel Grind

T) Hey Joel can you tell us where the hell are you are right now?

J) Tony, thanks for the interview. I'm at home (finally) in Portland, Oregon. Last year was a looong one, so it's good to be at home just relaxing and being lazy.

T) You just got back from Europe touring with Skeleton Witch and Goatwhore how was that run?

J) It was pretty intense; it was the first time we've been back to Germany since 2006, so it was long overdue. The shows were wild, lots of head banging and obscure patches on vests.

T) Please tell us, how many times did Ben Falgoust try to grab your dick?

J) Believe it or not, Ben didn't try at all on the Euro tour. We toured with Soilent Green and I was like one dick grab away from having to go out and by a cup, but this time around it was mellow. Actually though, I just saw Goatwhore in Portland a couple of days ago and he got me good. He's got those long arms, and sometimes you just can't see it coming.

T) So you're going to Japan with us (Municipal Waste). Looking forward to that?

J) I can't fucking wait! That is gonna be some crazy shit. This is your first time going there with the Waste right?

T) Yeah I've never been. I'm really excited about it.

J) You better wear a diaper over there, cause you're gonna lose your shit.

T) What Japanese punk and metal records are you looking to score while your over there?

J) Well, I'm looking for a lot, but I can't afford any of it. G.I.S.M. - M.A.N. LP, Bastard - Wind of Pain LP, Ghoul (from Japan) - Carry Out Fucking EP, Venom - Welcome to Hell (Japanese Pressing) LP etc etc. Boy Records and Disc Heaven in Tokyo are always good to check out.

T) How many times has Toxic Holocaust been to Japan?

J) I have been twice before this. This time is gonna rage. I've never played anywhere but Tokyo, so I'm looking forward to seeing some more of Japan.

T) Didn't you have a band from Japan play as your back up band when you first toured there? Explain how that worked and why you did that?

J) Yeah, I had the band Abigail backing me up. I did that because at that point Toxic was still a solo project and in order for me to tour I had to get people to play my shit.

T) Overdose of Death has been out for a while now is there a new LP in the works?

J) Yep, I'm hoping the new one will be out this year. I have a bunch of new street jammers. I'm pretty proud of the new stuff.

T) You have a split 7" coming out with Inpsy on Tankcrimes can you hype us up about that?

J) I can't wait for this to come out. We do two Inpsy songs (Conspiracy WWII and Bombshell Rock) and they do two Toxic songs (Hell on Earth and Atomik Destruktor). I think Inpsy is just finishing up their guitar tracks and it'll be out. Our side is finished already and just waiting on artwork.

T) Do you or have you ever rode BMX bikes?

J) I used to ride a little when I was an early teenager but I totally sucked. I could bunny hop and that's it. I'm a piece of shit.

T) Haha awesome. What are your touring plans for this year? Besides Japan of course.

J) We have some shit unconfirmed yet, but it will



probably be a lot of overseas stuff this year. I'm glad we are going to Japan together, it's gonna be next level retardedness.

T) I can't wait! Thanks again for doing this interview!

Check out Toxic Holocaust here
www.myspace.com/toxicholocaust


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Digging graves with Chris Barnes

-By Erik “Silent Violence” Lindholm

Six Feet Under is known best for their decade-plus run of brutal apocalyptic missives – killing sprees, cannabis consumption, and the zombie lifestyle. In the previous two cover records, Graveyard Classics I and II, you’ve heard them take on AC/DC and even Jimi Hendrix with (tongue firmly in cheek) in their distinctive, stripped down style. Now they’re back with a third installment of classic metal tracks. We get in touch with Chris Barnes, lethal vocalist, to dig up: why covers, what next?

Absolute Underground: Where are you at? Right now, it's three in the morning in Afghanistan.

Chris Barnes: That’s unbelievable, bro. That’s a first for me.

AU: We are tying together the brutal death metal and the brutal tank and airplane metal in this issue.

Barnes: Anything I can do to help! It’s the least I can do to get you some good music to kill people to! [laughs heartily] As far as me, in Tampa, at home, hanging out. Ready for the new CD to be released on the 19th. It’s been a long year of work, and we’re happy to see it emerge.

AU: Do you feel you’re pregnant right now, and

about to give birth? About to shoot a record out into the world?

Barnes: [laughs] It’s a bit like giving it up for adoption. I have it in my hands, my baby, and now I have to give it to someone else. Here’s hoping they don’t beat the shit out of it! [laughs]

AU: The State will put it in a home.

Barnes: Look at it like CD returns; and hope nothing is returned or put into protective custody!

AU: Doubt it – it’s start to finish a greatest hits of metal. How did you come up with this list of classics?

Barnes: I started listing to songs that fit our vibe. They are songs that I liked growing up, and still enjoy today. I presented the songs to the band, and we are on the same wavelength. I asked them, “do you like these?” and they were like “yeah!” so we went from there. I have a good perception of what works within our style. There was some that I took into consideration: people wanted to hear a Slayer song, a Metallica song, we’ve heard that over the years from the fans.

AU: Prong to Van Halen – a wide range. On the Canadian side, Exciter and Anvil! Anvil has been hot the past year opening for AC/DC. Do you have a mutual fanbase?

Barnes: Perhaps. I always really liked those bands, I grew up in Buffalo, New York, so I am more Canadian than a “New Yawker”. I was so close to Toronto, I’d go see shows there. Exciter was one of my first favourite bands in the early 80’s, and Robb Reiner from Anvil – best drummer of all time, what a pioneer. Brian Slagel from Metal Blade, he suggested BTO. I knew their hits, obviously, and the heavy bass riff spoke to our style. The Canadian bands are underrated!

AU: Some of our rock ‘n roll makes it south to the States... do you know Bryan Adams?

Barnes: Of course! We covered Bryan Adams on Maximum Violence, the KISS song “Warmachine” was actually written by him!

AU: [shocked silence]

Barnes: No kidding! Everyone likes our KISS cover,

but I say, “hey man, it’s a Bryan Adams song”! That is some trivia for you! [laughs]

AU: Enormous! Have you gotten feedback from him?

Barnes: [laughs] I wish, I’d love to sit down with Bryan and pick his brain for a while. To go fishing and talk.

AU: That is a “Behind the Music” special! With Six Feet Under, there are always morbid themes. What’s going on in your life right now?

Barnes: I’m trying to get my personal life on track. That fuels my writing as I get set for the new album. Life is a funny thing, I don’t need to tell you that – you’re in the warzone – it can get fucked up and weird living everyday.

AU: Can you give some direction on what the new record will sound like?

Barnes: We’re just getting started on it in the rehearsal space and brainstorming – feeling the vibe and jamming. That’s how it starts, just see what comes up and go from there. No one knows where it will go yet. I hope it will be challenging for me and this is my favourite part of being in the band, putting together the puzzle pieces of riffs and lyrics that will eventually become an album.

AU: Given the theme of Graveyard Classics III, can you recommend an album to our younger

AMERICAN IMPORT



readers which is considered “must have”?

Barnes: One of the greatest bands of all time is Thin Lizzy, “The Very Best Of Thin Lizzy” is the CD you are talking about right there. That is such a heartfelt and intriguing record. It is such an influential record and band, that many younger people might not have gotten into.

AU: Looking forward to seeing you drop the new covers live. Final message for Canadians?

Barnes: Shout out to the Canadian fans and the troops over there. I’d love to play a show there for the troops, lets line it up! Much love to you guys overseas, wishing you luck and safety.

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www.myspace.com/sixfeetunder

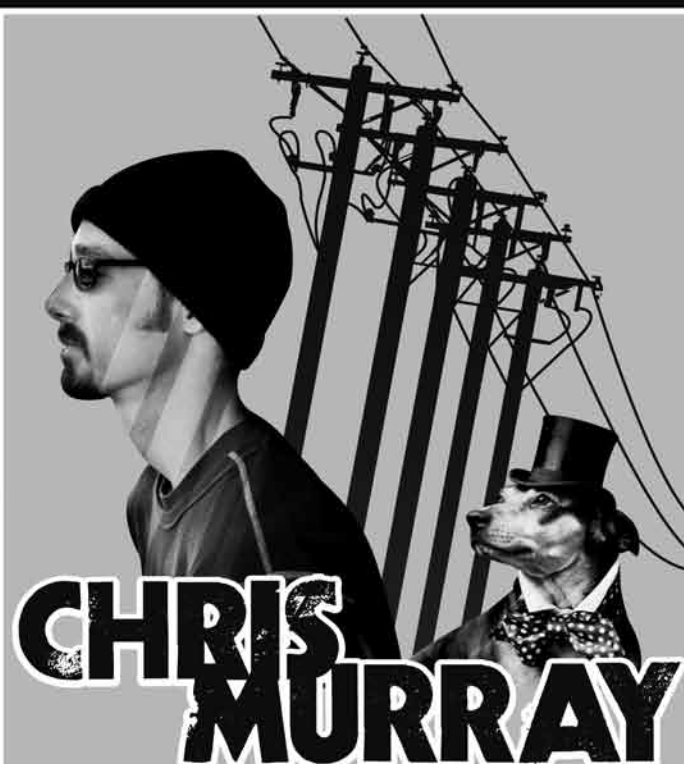
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Boredom and Hibernation brings out Resilience and Creativity in Montreal

By Shawn Central

So look, I'll be honest, nothing's going on really. Ok maybe there's a shit load of things going on but quite frankly, I don't give a fuck... and it seems that's the general consensus here in Montreal. Simply enough, when it starts to get cold, people hibernate. I guess there was a bunch of shows recently like: Oi Polloi, Exodus & Arch Enemy, Between The Buried And Me, Chuck Ragan &

Tim Barry, Hatebreed and Cannibal Corpse just to name a few. So yeah, there are shows and yeah there are parties. So what?!?! Why describe the same scenario over and over again. Ok, how 'bout this. There was something a little different that transcended over the last month of sorts. It was this oddball show that was held in a cinema but not just any cinem, a dollar cinema (www.dollarcinema.ca). It is just that, a buck or two for the flick and the beverages and food are all a buck as well. The theater is in the heart of Decarie Sqaure, better known as the ghetto mall. The bill featured an array of up and coming local artists such as Dopethrone (Sludge, sludge, sludge and more sludge. Fans of Iron Monkey, Buzzo-ven, Eyehategod, Bongzilla. You get the picture...) - visit their site at www.myspace.com/dopethronemafia. Let see who else ...Ultrathin (<http://www.myspace.com/ultrathinmtl>), Dead Wife (<http://www.myspace.com/deadwifemontreal>), Squalor (<http://www.myspace.com/squalormtl>), Denialtone (<http://www.myspace.com/denialtone>), Team Canada (<http://www.myspace.com/teamcanada514>) and more... All bands played to either movies of their choice or DIY films that played in the background to add to the surreal atmosphere granted that night. For more fun and frenzy, whether before during or after show banter, check out this thread on stillepost.ca (stillepost.ca/boards/index.php?topic=132181.0). Ok, so imagine the mall from Dawn of the Dead (1978), now picture it had been preserved and then time warped to present day and you now have the mall in which the dollar cinema resides. Everything about the environment belched wrong and creepy. No alcohol was "permitted". Uh-Oh!!!! Let's just say when the cops did in fact come, all they had to say was keep it in the cups and Happy St-Jean. Woohoo! It wasn't the best of attendances but considering it was -30 to -35 that night with wind-chill, it fared well after all. Not to mention, not necessarily the most convenient of locations to get to. Perhaps a ten minute walk from the Metro in the tundra, going up and around overpasses and the like! Phew! All that was said and done, sure things could have been

done a bit different but in my humble opinion the boys at Team Canada (who helped book and promote the gig) did an amazing job considering the odds. There was an article in the local rag, flyers all over town and viral campaigns up the ass! I hear there's another one in the works for spring. Now it's a matter of not killing one's self slowly with alcohol

MONTREAL MASSACRE

while waiting for the groundhogs to surface. Maybe next article I'll follow the recent trend I see here at AU and interview someone like, oh... I don't know, let's say ... hey Costa!!! Got a minute?

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Oi Polloi

By: Uncle Anus

I'm here with at the Cathedral for one of the last punk shows ever in the legendary Big-Bop building which is closing Jan 31. We're in the dungeon-like depths of the basement which has already begun its demolition and new foundation work, and joining me for Absolute Underground are Scotland's anarcho-punk band Oi Polloi!



about. There were some people who came up to me tonight who said, "Hey, you said some pretty interesting things!" Maybe they didn't hear the lyrics, but at least they understood what it was all about.

AU: You all seem to be having a really good time, what makes Canada fun so far this tour?

Oigrdh: Everybody we have met, and the gigs we have played have been awesome. Everybody has just been so into it. It's been great, to be honest, absolutely fantastic.

AU: Quebec City, Montreal, Toronto tonight, Ottawa tomorrow, why only four dates in Canada?

Deek: Unfortunately we didn't have much time. We have a European tour after this which takes up the better part of 3 weeks. We all work so it's a matter of getting time off. We had one week to work with and thought we would have a much easier time getting let into Canada, as opposed to the United States. And unlike the US, we wouldn't get fucking finger printed and all that shit. Still, entering Canada proved to be difficult. They questioned him (Cameron - drums) for half and hour. Phoning his work back in Scotland and everything! In the end, with our disguises on, we fooled them.

AU: It's Canada's policy to interrogate all drummers before letting them visit. You know what kind of trouble they can be.

Olssen (guitar): That's for sure!

TORONTO TRASH

Deek: We've been to the US three times and Canada only once. So fair's fair, you know? And to be honest, the French-Canadian part (Quebec), is very interesting to us.

AU: Quebec is awesome. It has a very European flavour.

Deek: Exactly. People from America write to us and ask when we are going to come and play, and to be honest, why would anyone want to go and spend time in the USA? We can go on tour in Europe and it's really interesting. You can drive just a few hours and go through completely different cultures. When you tour the States, you can drive for a week and every place is the same. Here in Canada we have gone from a culture where everybody speaks French, to Toronto, a city with a huge diversity in its people.

AU: What's new with Oi Polloi?

Oigrdh: Well, we just got the first run of a new album called 'SS Politician', a compilation of the last single and split release. It's got ten songs and it's great!

Deek: New music is always inspiring. Promoters will promote nonsense like 'Punk Legends', 'Punk Dinosaurs' or something with older bands and we just don't feel like that. Many bands that played the late 70's and early 80's split-up for ages, going to work in an office or something shit, and then they come back...

AU: ...and charge ridiculous door fees!

Deek: Exactly. WE recognize that a few bands that get back together in their 40's just to try and relive the good times they had when they

were teenagers. To them, we wish good luck. But you're right; there are many people that think 'money, money, money!' We don't give a FUCK about money! All we care about is covering our transport charges. The little we do make comes from the T-shirts. That money is used for practice

time and studio costs. We are just not interested in money. If we were, we wouldn't be playing in a punk band, and... I'm ranting because I've drunk too much of the energy! (holds up not one but two beers to cheers!)

AU: Why does the singer answer the questions most of the time?

Deek: Because we have the big mouths! Remember when you and I were talking about the militant side of anti-fascism, earlier tonight? Well, I would never make any kind of pretence that I was some kind of street fighter or something I'm not. But everyone CAN do their own

thing. My thing is I have a fucking big mouth. I figured I may as well use it.

AU: I can tell Oi Polloi enjoys their THC. Where is the best pot in the world?

Oigrdh: Here and now.

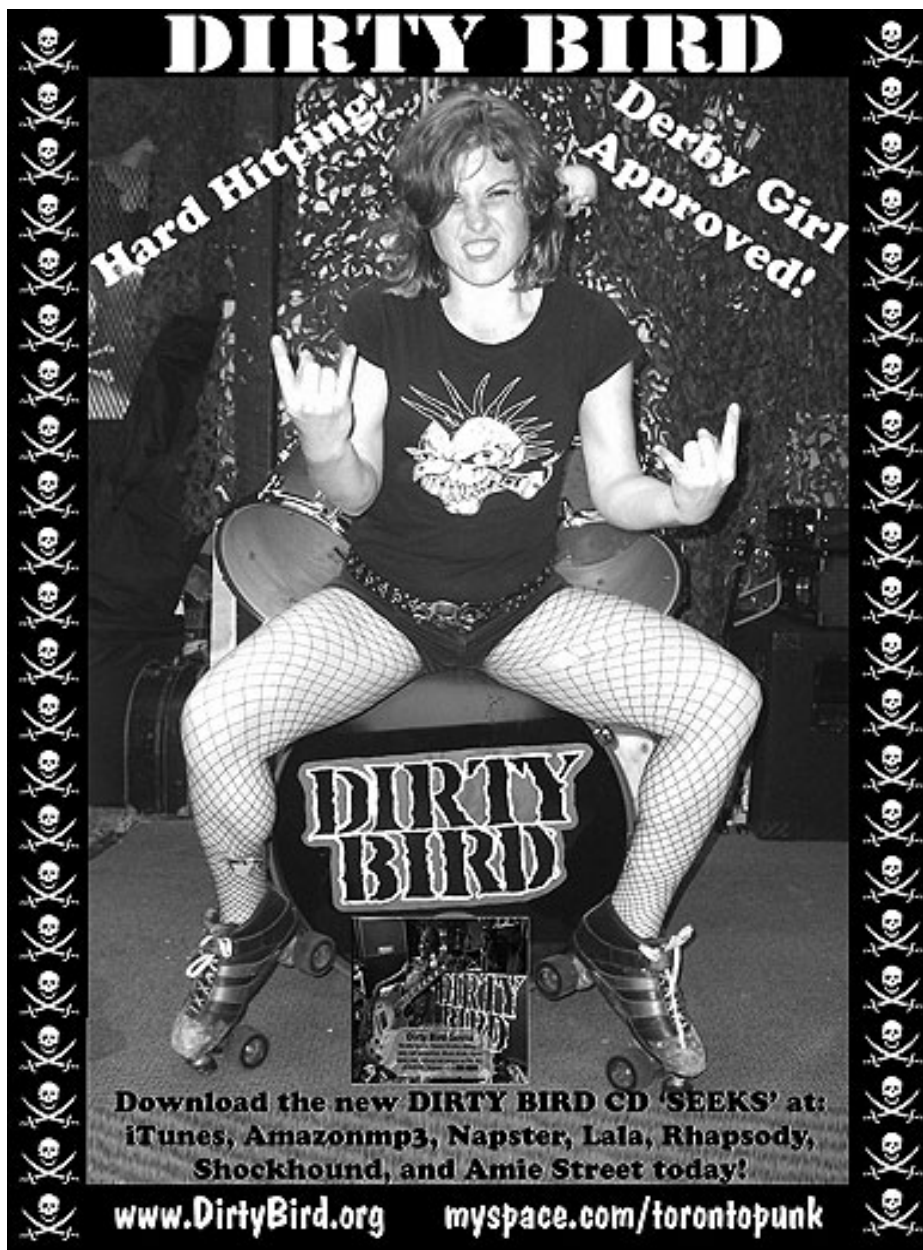
Cameron: This is the first time I've smoked BC skunk bud and I must say it's pretty fucking amazing.

AU: Any last words?

Cameron: Yes, can you show me where the bar is at again?

AU: Gladly!

www.myspace.com/oipolloialba



Golden Years

Alice Cooper's, "I'm Eighteen" is playing on the cable music station and I was just imagining what I'd tell my 18 year-old self if - I could go back in time with the collective knowledge of my almost 45 year-old self.

Truth be told, most 18 year olds now know much more than we did then, so therefore; would I ask my theoretical 18 year old self questions rather than give information? I doubt it. What would I tell me?

Heavy Metal Music will never last, that's what they told us back when Saturday Night Live was just in its infancy, back in 1975 - now celebrating their 35th Anniversary and Metal is still evolving, echoing and entertaining the masses like never before. My 20 year old friend, Anna, is living proof, with a full belly tattoo of Eddie, that she is in the process of coloring. That is an awesome display of true dedication, a Maiden fan for life.

The last time I saw Aerosmith, Kiss, and then Van Halen, the crowd was eight to 80 with every generation represented, all getting along and singing the songs. When my wife Michelle and I saw Iron Maiden in 2007 there was a row of preteens singing all the words to all the songs, songs that were written and performed decades

before these kids were even born. Same thing for Megadeth and Slayer last year. Obviously, these kids were born rocking!

You, reading this magazine, hey, what's your deal? Were you born to rock, or what? Don't worry, Metal will be around forever.

Some things were just meant to be. Like, I was meant to be a medicinal Marijuana advocate. I don't think I'd tell my 18 year old self this, though, I might scare me! Would I tell me that pot still won't be legal in the year 2010? No! I have to encourage myself, not discourage. If I told me that marijuana was medicine, would I take that info the right way, or would that simple phrase derail me before I

even left the station?

Fact is fact Jack, and you can't go back. That is a good thing because if there is truly anything, even a miniscule microdot of information to be shared here it is this: These ARE the "golden years" we are living in NOW! It don't get any better 'n this...

Enjoy this day in its entirety, don't dwell on pasts and don't focus on futures. That - to me - is gambling. I'd rather be rambling, rambling on, singing a song. With my bong.

Dig the now.

Jef Tek

Step up & rub the crystal ball...

By Krissy Steele

Looking back thru an open window there are many beats on my mind.

I reminisce about all the kick-ass, Indie bands I have seen over the past decade. The most memorable band is a new Vancouver Island death metal group called Necrotrench. Why is Necrotrench on my mind? Two hard hitting bass players & a monster drummer are why I remember this group. The lead bass player sings their best songs in French and English. "Don't Drop My Bong" is my new favourite song. These three guys keep their promise to deliver it heavy. Waiting for the century to turn into a reality; as we collectively held our breaths in anticipation of the massive power outage we were prompted to believe would see many in the face of ruin come the year 2000. Were you disappointed by the lack of drama? We finished this first decade off having weathered a national financial crisis and numerous over dose deaths of those who should have known better. We started the next decade of the new millennium off with a devastating hurricane that needs all of our extra cash to repair the damages done. Is this some sick cosmic joke??? So, with all that in mind, what does the future hold? Well, metal heads, headbangers & anarchists - step up & rub the crystal ball! The prediction for our new "fear focus" is the environment. If you need a business idea for the next decade, think green; recycling, self sustaining housing, solar power, water collection and growing your own food. I can get behind the "grow

METAL N' BUDZ

your own" food philosophy because that supports my latest goal; to become an avid medicinal cannabis grower. What more could I ask for? My favourite herb and it's good for the planet... I can smell the excitement! This summer I'm headed to the wastelands of eastern Quebec to learn the sacred trade of growing cannabis outdoors. And I'll throw a party while I'm there! Metal n budZ basH 2010 where the bloody tunes serenade the sticky budZ into Metal oblivion. My blood runs sticky just thinking about it! The 6000 mile adventure will see me with video camera in hand. The Metal~Mentary Road Trip; my latest venture into video making. I will reveal the strength of the Indie metal scenes across Canada in search of the answer to this simple question. Where did Metal start in Canada? Maybe you will view some of my shit on the new AU.tv site! Currently on Drop the Hammer Monday's (11pm-3am pst) on chly.ca 101.7fm you can listen to the Indie bands you love. From Pop Metal to Punk and every song in-between; we spend our spare time searching for those bands you need to hear in 4:2010. Featuring the high~larity & grow expertise of JefTek. Listen to the podcasts on chly.ca



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FEB 13 KINGDOM OF FEW BEL RIOSE SEVEN STORY REDHEAD	FEB 27 DUBSTEP ALLSTARS 2010 SHACKLETON RAZOR REKTA	MAR 28 THE PISS OFFS THE LUST KILLERS BLACK EARTH
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Charred Walls of the Damned

Interview with Drummer & Writer for Howard Stern, Richard Christy

By David Von Bentley

Richard Christy came into my life when I was 17. I heard his drumming on Death's last and best record 'Sounds of Perseverance' (top 10 essential metal record in my humble opinion). From the opening seven and a half second drum solo I knew he was a special kind of musician. He had chops and style. But it was his gig on 'The Howard Stern Show' that has endeared me to the point where I feel as though I know the guy personally.

I know about how during the Thanksgiving holiday in the States that he ate so much rich food that he was stricken with a case of the gout. I've seen his cock, taint and asshole far too many times for my liking. And he has made me laugh more than any other drummer on the planet. But that doesn't summarize the man. He's a complicated character that can be perceived to be a simple country boy at first, but in actual fact is a focused individual who has separated himself from the rest of the pack.

Having grown up in Redfield Kansas (which had a population of 140 people, last checked in 2000), Richard quickly outgrew his small town roots moving to Florida in '96. During that time the metal scene there was picking up momentum with bands like Cannibal Corpse, Obituary, and Death actually selling a great deal of albums.



Richard ended up becoming the drummer of Death in the summer of 1997. He worked closely with founding member Chuck Schuldiner. But sadly Chuck developed a brain tumor and by December 2001 had lost his battle with Cancer. Said Richard, "Chuck maybe be gone but his music will live forever. It's the hugest honor to have played on a Death album. I became best friends with Chuck and we had so many great times together." Richard moved on after the devastating loss of Chuck, but says "I miss him everyday."

His music career took a back seat in 2004 after winning a contest for his dream job of working on the Howard Stern Show after Stuttering John left to become the announcer for the Tonight Show. "I worked as electrician for 12 years. One of the things that got me through the day was listening to the Howard Stern show. I'm now so



lucky to be apart of it and do what I love for a living." Howard's On-Demand TV channel (www.howard.tv) gave Richard an opportunity to have his own drumming special, which helped ignite the passion to create music again. "I wrote an original song that came out about two years ago. It was called 'Frost' and it was just an instrumental I did for fun on the show. It showcased the drums and it turned out to get a really good response. I started to get a lot of e-mails from people which really inspired me to keep writing songs."

With the music itch engulfing him during his down time from the show, Richard set out to start a band, not a solo project, "About a year ago I had nine full songs when I started talking to Brian from Metal Blade about doing


an album and working with them. About a year and a half ago I called up Jason Suecoff (Capharnaum, Crotch Duster), Tim Owens (Judas Priest, Iced Earth), and Steve DiGiorgio (Death, Testament) to see if they wanted to work on an album. Luckily they all said yes. I consider this a band. I've had a lot people go "Is this a solo project, or is this a band?", It's a band" Now having his cast of characters set and all song demos ready, "I record all of my tracks with me playing the guitar, bass, drums and even I sing on them" Rich found that his band mates really added their own styles during the recording process with their own takes on his song writing "When we go into the studio Jason (who also served as the producer) would improve on the guitar riffs. Steve will do his own thing on the bass, which will be amazing and same with Tim's vocals. He will take the ideas that Jason or I had and make them incredible. I'm good enough to lay down a blue print on the demo's but everything gets so much more improved when we get into the studio."

Now that Charred Walls of the Damned is ready to release its debut album on Feb. 2 through Metal Blade records, Rich isn't slowing down for a second "I want to keep this going. I was so inspired in the studio with Jason, Steve and Tim that I can't wait to do it again. I remember the days of Black Sabbath when they would put out an album or two every year. I want to keep this going as long as possible. I might record more this summer or in the fall. This is just something that I want to take on the road if everybody's schedule permits it. I want to stay in the heavy metal scene as long as I can."

You can check out Richard's band at myspace.com/charredwallsofthedamned. Or look for updates on possible tours or new releases at facebook.com/charredwallsofthedamned or twitter.com/cwotd. For all things Richard Christy visit richardchristy.com/



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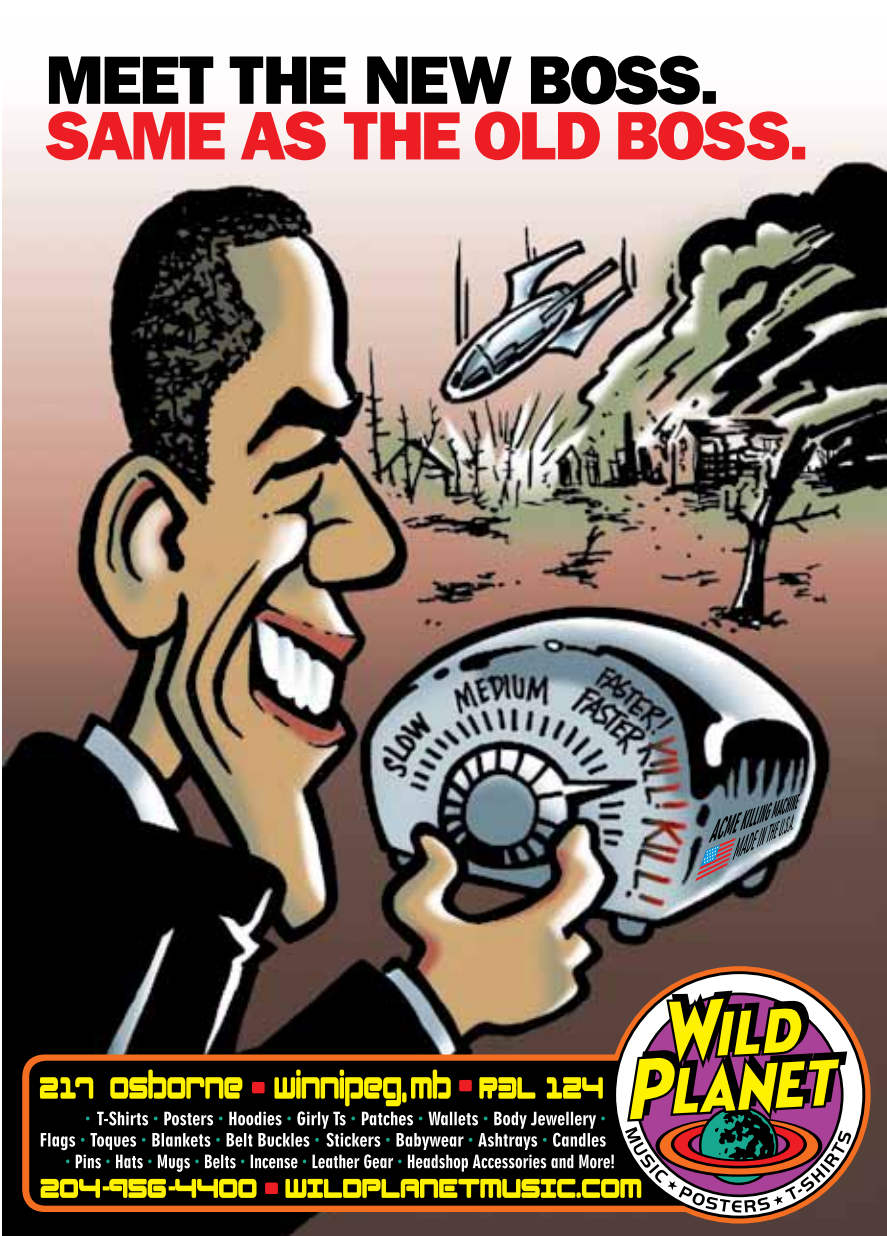
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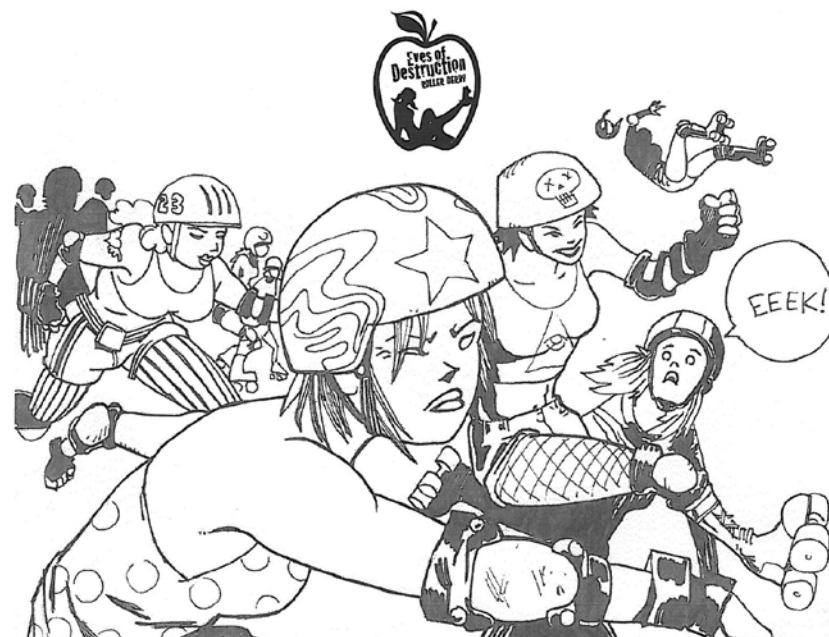


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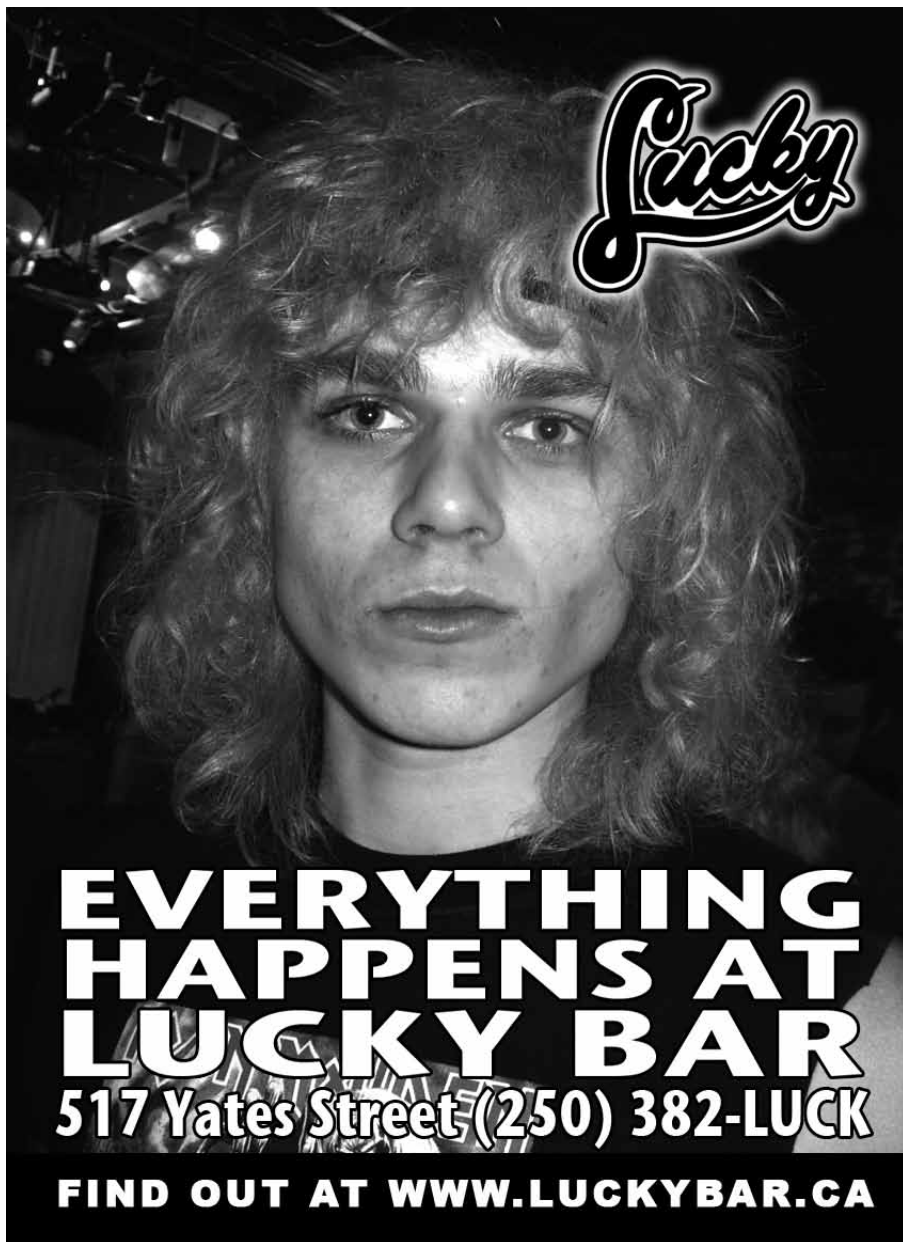
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OUTBREAK

"the exits are sealed & no-one is escaping!"

Interview with: Ryan O'Connor / Vocals

By: Pauly Hardcore

Absolute Underground: The framework of the band has been significantly re-structured, how has this impacted Outbreak?

Ryan O'Connor: We had a pretty drastic lineup change a year and a half ago, so we went through a few months of trying out different members. We were attempting to get things solid again - finding out who was going to work on tour and who wasn't. Anyway, things started coming together, and our other guitarist, Brian, pretty much had everything mapped out before we finished writing and recording the new album, but we decided we wanted a second guitarist, so Billy joined up. He stepped in and helped write a couple of the new songs, and handled a lot of the leads. Billy's a great guy, and brings an awesome vibe with him...on stage and in the van.

AU: You also went to Think Fast records, how did that materialize and what made you decide that?

Ryan: I run the label so it was a pretty natural choice. It's basically like self-releasing. We sort of get the best of both worlds - we have complete control over everything, but at the same time, have a brand backing us. We had a few decent labels making offers, but nothing that was enticing enough to jump on. With Think Fast, I had previously released a bunch of Outbreak records too - I re-released our first EP, put out

the vinyl for our first LP, and more recently put out our split with Only Crime and a 7" single... basically I had done everything except a proper full length album. The label has built up quite a bit of momentum over the last couple of years, so I felt like I was in a position where I could put it out and push it properly. So far, so good.

AU: Who did the album art for the new release & inspiration behind it?

Ryan: Ryan Eyestone. Local Maine guy. When we were talking about art themes, it was difficult to try and come up with a "central theme" - ya know, something that would represent the album as a whole. The lyrics are all over the place, so I didn't want to settle on something that didn't show this. So I came up with the idea of just throwing as many different themes as possible into it, and somehow tying it all together. What you see is what you get. I'm happy with it. It's sort of a cluttered, colorful, crazy mess, but that's basically what was going on in my head with the lyrics, so that's why it works well.

AU: How did you approach writing and recording this record?

Ryan: Brian (guitars) and Perkins (drums) would basically get together, go over ideas that they had come up with on their own, and that's where the

songs would start to take shape. From there, "the skeletons" would get stripped of anything unnecessary, tightened up, etc. Billy (second guitarist) joined later in the process, but he came up with a couple of the songs as well. We demo'd everything, and then sat on it for a few weeks before we went into the studio. So when we recorded the album, we had a pretty good idea of where things were at, which is always nice. In the end, it tends to lessen the amount of things you wish you could change, ya know? That's the worst feeling, when you leave the studio, and have a million things you wish you could change about your record - it's almost always inevitable too!

AU: Tell us about the album, themes, lyrics, mood?

Ryan: Mood? Fast, crazy, dark, and a melodic moment or two thrown in to keep things interesting. Like I said before, the lyrics are sort of all over the place. There's songs about having no faith in humanity, songs about feeling like I am a target to authority figures, songs about wishing I was a kid with no responsibility or bills, songs about not buying into politics, etc.

AU: Any horror stories crossing the border?

HARDCORE ALLEY

Ryan: One time, Canadian customs wouldn't let our bass player into the country because of a really, really stupid charge that he had on his record. It was clearly one of those power trips/ moments where you can tell you got the wrong person on the wrong day. Our bassist ended up taking a Greyhound to Seattle (from North Dakota), and we continued on with our western Canada shows without him. I think his bus ride was like three days. More recently, I had a bad experience at the border, but this time it was on the U.S. side (ya know, the country I've lived in my whole life?) It was this long, drawn out ordeal, with a customs agent who clearly was bored and had nothing better to do than fuck with me. I have no criminal record whatsoever, but I was treated like a terrorist on 9/11. I filed a complaint and am still diligently working on getting an apology from the guy. It'll be a bitter sweet personal victory if I do, but he seems to have a lot of pride, so I'm not sure if he'll be able to get off his high horse to admit that he was in the wrong. There's a song on the new record about a very similar experience. It's called "Human Target" ha ha.

AU: What's the significance behind the band's name?

Ryan: Nothing too interesting - I wanted a short band name that had potential for cool artwork. Also, at the time, it seemed like every single band had a really "deep" band name - something long, complicated, and sometimes something that was really ridiculous and made no sense. "As Blood Runs From The Wounds Of The Weak" was the sort of thing that I wanted to make sure I was at the opposite end of the spectrum of ha ha.

AU: Final words for the Canadians?

Ryan: As long as your customs agents take it easy on us we'll be seeing you all soon! Looking forward to it! Thanks for the interview.

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Thurs 18- "Battle Tactics" MC battle

**Fri 19- Sub City, Mossleigh,
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**Sat 20- Throne Of Vengeance,
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**Sun 21- The Expos, Hats & Black Ties,
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**Wed 24- Corrupt Creatures Burlesque Show,
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Thurs 25- Super 8 Film Challenges

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**Sat 27- Hellrazor CD Release,
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MARCH



**Fri 5- Bloated Pig, Delusions Of (sk),
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SUICIDAL TENDENCIES

21 & Under With Suicidal Tendencies

By E.S. Day

Suffering from member and label changes, physical damage and constant touring, the current line-up of Venice, California's legendary Skate/Thrash/Hardcore Kings Suicidal Tendencies are back and heavier than ever. With 2 new albums on the horizon and a slew of tour dates, vocalist Mike Muir spoke to Absolute Underground Magazine's E.S. Day to give him the lowdown on their new Live DVD and all things Suicidal (and Infectious Grooves) for 2010.

Absolute Underground: We are here with legendary vocalist, and singer-songwriter Mike Muir, how are you sir?

MIKE MUIR: Doing really good. Long story short, I'm just sitting at home in Venice, California

AU: The first ever DVD "Live at The Olympic Auditorium" is in stores January 26th on Suicidal Records I had a peek at it this morning...fucking brilliant!, truly captures the essence of Suicidal in their purest form. So my first question Mike, what the fuck took so long?

MM: Well, as I said everything is a little bit of a long story, but basically, the Olympic Auditorium, going back in history, was originally built for the Olympics and was the biggest venue in LA at the time, then over the years it has gone into disrepair, to the point that in the early 1980's, they actually let bands do big punk rock shows, which wasn't very common. It was a great big building, basically a fortress that could put up with anything. Then we got a call, saying 'They're selling the Olympic Auditorium, there hasn't been any shows there for a while, we want you do headline one last show' which is all good and would have been a no-brainer, but I just had back surgery...

AU: Oh fuck!

MM: ... We got another call about headlining a festival in Columbia, so we did the festival, headlined to 95,000 people, the week after that, the Olympic show. Two days before, I wake up, and I can't walk. Because of all the stuff going on, we decided to go ahead and do the show, and afterward, I had to have another back surgery.

AU: You guys are as fresh, and as vibrant as you were back then, and it's fucking wicked.

MM: Funny story, we were in France, and they had me go to this doctor, who was the national rugby physician, and I walked in, and the guy is not the typical person you would think who knows Suicidal Tendencies, but he looks at me and says, "You're Mike from Suicidal Tendencies! You may not know it from looking at me, but I am a Suicidal fan".

AU: No fucking way!

MM: He looked at me right away, and knew I needed surgery, but I had another week of shows. As a doctor, he told me I should jump on a plane, and just head home

AU: Drummer Eric Moore is absent from the drum throne, what happened there?

MM: The footage was actually from 2005, so pre-Eric. Back when Suicidal was touring in California, Eric came to the show, he was friends with Steve, asked me what we were doing with Infectious, and if we ever did anything, he wanted to try out. We gave him the call, got him in the band. It was one of those things that was just too obvious. When we went to Europe, I had people coming up to me saying 'You're bringing Eric to Suicidal, aren't you?' We

just did a show at Long Beach arena, we had the drummers from the other bands filming him, going 'Dude, that guy is insane!' and I think that is what Suicidal should be.

AU: New Suicidal album when and who's producing?

MM: We haven't done a record in

10 years, but we have done a lot in that time. We have people coming up to us saying 'You know, you guys are doing shows, why don't you put a record out and tour off that?' That's not what Suicidal is about. Its not doing it just because you don't think you will get another chance, I want to get out there and prove we are better than we ever were. So going out there the last two years, we have kind of re-baptized the converted, reminding people why they love Suicidal, get them on the phone after the show calling up their friends. We're kind of putting out the old stuff, clearing the deck, like with the DVD, we've got a live CD straight from the board from 1995 when Infectious grew, Robert Trujillo on bass and stuff, something straight off the board that you can say, wow, that was 15 years ago.

With Suicidal, we have two CDs coming out, the one, I call it the Mike Clark record, and I call it that because we got Mike (ST rhythm guitarist) into Suicidal after working with him and the band No Mercy he came in on "How Will I Laugh Tomorrow" after 1987's "Join the Army". Half of 'How will I laugh' was actually songs for No Mercy. That was another no brainer, like with Eric, why weren't we using this for Suicidal?

We re-recorded some of the No Mercy and Join the Army songs with Mike Clark, who isn't on the originally recordings. With him, we take it to a further level, that's why I call it the Mike Clark record.

And of course, there is the new Suicidal Record coming out at the end of the year, which everyone is always asking, does it sound old, does it sound new, and for me, I think the whole thing with doing a record, is ultimately having people know it's Suicidal. Suicidal in a sense that it's different than what other people are doing. Some people won't like it because of that, but ultimately, I think 15 years from now people will still be listening to it, and saying wow, that was a really fucking crazy record.

"Live At The Olympic Auditorium" is in stores January 26th, 2010

www.suicidaltendencies.com

www.twitter.com/officialstg

www.myspace.com/infectiousgroovesofficial



Chase Long Beach Whatever Happened to Suburban Rhythm ?

By Chuck Wurley

Up and coming Long Beach California ska outfit, Chase Long Beach tour a lot. They even came to Victoria and played the Cambie last year. I had the pleasure of speaking with several of them, and then watching them play an extremely energetic set to a very small crowd. Some bands really give it their all, night after night, no matter who is watching. The year 2009 also saw Chase Long Beach put out an album on Victory Records, Gravity is What You Make It.

Karen: I am Karen, and Pat is drunk.

AbsoluteUnderground: Nothing wrong with that.

Karen: No, he is not drunk, haha.

AU: Describe yourselves as a band, briefly.

Pat: Big bunch of party animals, we like to tour, we like to make music.

Karen: We play music, which could be considered in the ska genre, we are creating our own wave of ska! The fourth wave, unless someone wants to give it a cooler name.

AU: You guys tour lots?

Karen: Quite frequently.

Pat: The past two years, after the release of our debut record, we put the pedal to the metal.

Karen: We tour at least half of the year.

Pat: Last year it was seven months, this year much, much more.

AU: You have been overseas before?

Karen: Twice.

Pat: We have been to Europe twice, and we are going back for a full European festival tour!

Karen: Doing it DIY is hard.

Pat: We are one of the few bands who actually go to Europe DIY. Lots of bands play seven shows in a



month. We have four days off in six weeks.

AU: That is rigorous! What are some of your favorite bands from Europe and the UK?

Pat: Fandangle, Sonic Boom Six, Mr. Shiraz.

Karen: Mr. Shiraz!!

Pat: We brought them to the States actually.

Karen: Sonic Boom Six toured with us in the States as well, and we toured with Fandangle in Europe.

AU: This show came about actually, because I was trying to get Sonic Boom Six to play up here.

CLB: Aaaahhh!

Pat: Looks like Meghan just joined us. Say who you are!

Meagan: Hi, my name is Meagan, I play trumpet.

AU: You guys ever had any comparisons to Dance Hall Crashers?

.Pat: Yeah, especially when the debut record came out. With Meagan, there were dual female vocals, which generated a lot of comments like that.

Karen: I think the only thing that really compares us to DHC, is that we are female fronted and we have harmonies. Meagan and I do switch off a little bit, not as much as they did. We get compared to everyone in ska with a female vocalist.



AU: Save Ferris?

Karen: Yes, Mealticket, etc.

AU: I like Dance Hall, that is why I threw it out there. They were great, I saw them open for

TOXIC TOAST

Bad Religion in 1996.

Karen: Bad Religion? Wow!

AU: Yeah, it was DHC, Bad Religion and Unwritten Law.

Karen: Oh my god!! I was in 3rd Grade.

AU: What do you guys think of Suburban Rhythm?

Pat: I have got an awesome story for you. We were doing some PR for the Sonic Boom Six tour and one of the katz from Suburban Rhythm owns a record store in Long Beach. He actually wrote into the local

newspaper, The District, and said there is this amazing ska band Chase Long Beach, why don't you check them out? And the next day our PR guy actually sent in a press kit to them. The lady from the newspaper actually got the letter and then opened our press kit the same day!

AU: Helped open a door for you!

Pat: Yeah, yeah yeah!

AU: I just discovered them in the last year actually. Over the years listening to Reel Big Fish, I always wondered...

Karen: ...who is Suburban Rhythm?

Pat: Suburban Rhythm is pretty cool! You can find a lot of older flyers for shows with No Doubt, and Reel Big Fish, opening for Suburban Rhythm!

AU: Funk mixed with ska!!

Pat: They were a big influence for the majority of the bands who were a generation before us. There would not have been the SoCal scene if it wasn't for them.

AU: They are underrated, nobody I know knows them. I thought instantly that they were amazing! That is pretty much the end of the interview though, best of luck with your tour!!

CLB: Cheers, thanks!

www.myspace.com/ChaseLongBeach

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FYIYFI: SURVIVING THE OLYMPICS "WITH GLOWING HEARTS"

by Liam Lux

There's more rain than parade when the doobie-doppelganger torch finally arrives in Terminal City this month. Somebody must have cared, but nobody is sure just who. After two years of the pre-Olympic hype machine spouting a constant barrage of rhetoric, locals are too burnt on the bullshit to bother sparking up any excitement. And with the steadily mounting waves of conflicting information and misinformation on everything and anything to do with the whole thing, nobody really wants anything to do with it anymore.

Nobody, of course, except the army of anagrams in charge of the party: the IOC, VANOC, the COV, INSET, V2010 ISU, RCMP, VPD, and not to mention the CAF. That's not code. That's the International Olympic Committee, Vancouver Organizing Committee, and

City of Vancouver working with the Integrated National Security Enforcement Team and the Vancouver 2010 Integrated Security Unit, which consists of the Royal Canadian Mounted Police, the Vancouver Police Department, and the Canadian Armed Forces. Sounds like some party. But it's OK. You're not invited.

The main message: Welcome to Vancouver – unless you live here. Thanks for letting us use your place, now please make yourself scarce and keep your hands off the hors d'ouvres. Like loser roommates, it feels like we've been told to beat it while cooler company comes over. Our stuff has been shoved aside, our messes have swept under the carpet, and our dirty laundry chucked into the closet, effectively eradicating any evidence that someone actually lives here. Just take a look at Gastown, if you can find it beneath its squeaky-clean new surface. They even painted Pigeon Park stark white, as if that's enough to cover up Van City's most conspicuous dirty little secrets. Most of whom, by now, have been forcibly relocated to less conspicuous locations.

Not just the poor and the homeless are affected by the ever-

growing Olympic menace.

For once, the inconvenience of reckless progress will affect us all equally as our civic rights and civil liberties are crushed under the heel of a giant Inukshuk-looking monster stomping its way through every community in the city. Sure there are those who say they're at the reigns, reeling in the rampage. But it's hard to know how, since if they're doing anything to maintain responsibility to the people who live here, they're keeping it top secret. From us, anyway. The powers that be seem to deem it necessary to operate on a need to know basis, but to them that means we basically don't need to know anything at all. It's just easier that way, but that's OK since they're doing it all for us anyway. Aren't they?

While the five-eyed megolympic monstrosity distracts us with its five-ring circus, the anagram army is perpetrating its plans to keep us - the pesky inhabitants of their perfect Olympic backdrop - out of sight and under control. Random road

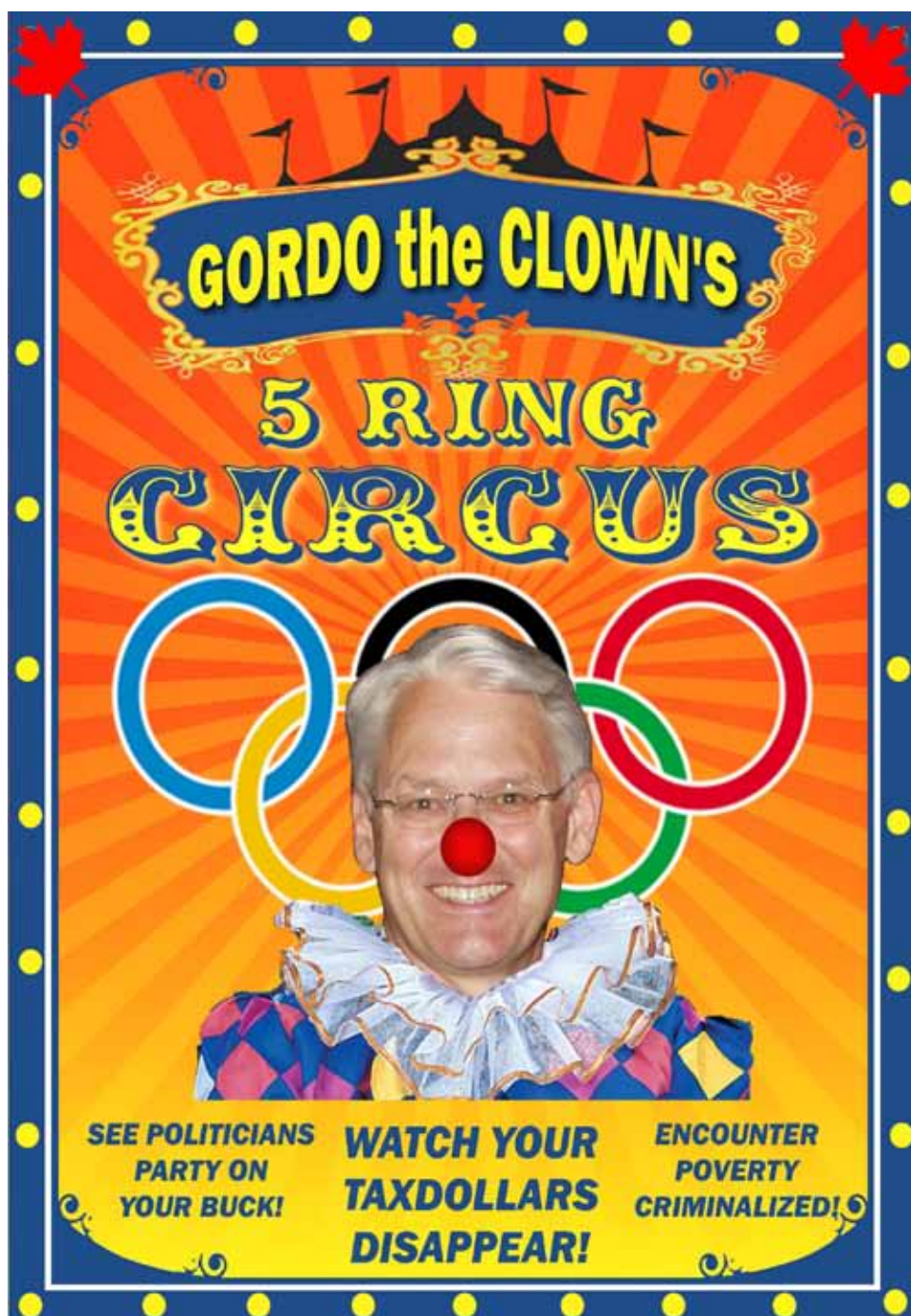
closures, massive shifts in traffic patterns, and sweeping changes to transit services are all executed with minimal announcement to keep us guessing. No-go zones and 'protest pens' are simultaneously confirmed and denied by different branches of the same agencies. Bylaws have been written and rewritten, becoming vaguer, more arbitrary, and more powerful with each draft. The Vancouver Charter itself has been altered by permission of the same federal government that's ignoring IOC policies that violate the Canadian Charter of Rights. Police have more powers than ever before, and there are more police in Terminal City than ever before.

The 1300 strong VPD and the RCMP E Division assigned to the area have been combined with imported law enforcement officers and paramilitary personnel to form the V2010 ISU, bolstering the private VANOC army by another 1700 soldiers. That's 3000, before you start counting the thousands of Private Security Professionals. Sweeping legislation has transformed the Private Security industry, issuing security licenses to private citizens across the province and granting them more authority than ever before. Under the 'need to know' policy mentioned above, nobody will disclose how much money has been spent on these measures, or the price tag for the 1000+ surveillance cameras being installed throughout downtown. But don't worry. It's all for your protection. And who knows... like the cameras, if the private armies and panoptical politics really do the job, maybe we'll get to keep them when the games are done.

All these extra measures will come in handy enforcing the Host-City criteria laid out by the IOC during the games, like the banning of anti-Olympic slogans - and sentiments - or any logos, images, or messages that infringe upon the corporate sponsor's complete saturation of the Olympic corridor. It's not enough that you can be arrested, fined up to \$10,000, and imprisoned for six months for wearing a Riot 2010 T-shirt, but technically it's just as illegal to drink a Pepsi in public or flash your Mastercard. Companies like Coke and Visa paid big bucks to secure exclusive contracts, and where do you think the money for the security budget came from?

So we're not invited to our own party. We're not even allowed to know what it's all about. We'll be okay as long as we steer clear of the monstrosity it's become, and toe the line for the powers that be and their private TV screens. We're told we'll be able to get wherever we want to go, but not how. We're told that we're allowed to express ourselves, just not now. We can do anything we want as long as we want what they allow. So the only way to survive, it seems, is to simply take a bow. Stay home on the couch, spark one up, and watch the whole thing unfold on TV. Or better yet:

"Turn off the TV just for a while, let us whisper to each other instead
And we'll hope that the Corporate ears do not listen
Lest we find ourselves committing some kind of treason
And filed in the tapes without rhyme, without reason
While they tell us that it's all for our own protection,
I swear we never asked for any of this"
(-New Model Army, "225")



DO YOU BELIEVE?

DO YOU BELIEVE?

WELL I CERTAINLY DO BELIEVE THAT VANCOUVERITES WILL BE SO SICK OF THAT CTV SLUNG SAYING EVERYTIME YOU SEE OR HEAR ANYTHING TO DO WITH THESE GAMES THAT THE GENERAL ATMOSPHERE OF NEGATIVITY WILL REIGN DOWN LIKE SHITWATER ON THE ATHLETES ...

DO YOU BELIEVE THE OLYMPICS IS ABOUT SPORTS ANYMORE?

YOU'D CERTAINLY ASSUME IT WAS ABOUT MONEY....A MILLION HERE.. A BILLION THERE....THE RESENTMENT WEIGHS HEAVY ON THE COMMON MAN....MAKES YOUR MEAGRE EXISTENCE SEEM SO FRAUGHT WITH HELPLESS APATHY....YOUR OPPOSITION TO THE MAGNITUDE OF THE CORPORATE GREED FALLS ON DEAF EARS....THE COMMON SERFS RESIGNATION TO BE SWALLOWED UP BY THE CORPORATE PARTNERED POLITICIANS SWOLLEN EGOS....I GUESS THEY CAN SPIN IT WITH THEIR MEDIA PARTNERS TO BE PROUD ENOUGH FOR ALL OF US.....

DO YOU BELIEVE THAT WE CARE ABOUT AN UNAFFORDABLE ELITE PARTY?

I'M SURE THE GREEK GODS ARE SHAKING THEIR HEADS WHEN CONTRADICTORY UNHEALTHY CORPORATIONS ARE THE MAIN FOOD SPONSORS OF THE OLYMPICS....ATHLETES SLOGGING THROUGH FAT LADEN EGG MUFFINS GRINNING FROM EAR TO EAR....IS THE GOVERNMENT OF CANADA REDESIGNING THE FOUR FOOD GROUP MODEL WITH PICTURES OF BIG MACS?....HOW DOES THE INTERNATIONAL OLYMPIC COMMITTEE ALLOW THIS HYPOCRISY?

DO YOU BELIEVE THAT WORLD CLASS ATHLETES EAT AT MCDONALDS?

GOT SOMETHING TO SAY OR SUPPORT GROUPS THAT DO OR IN ANYWAY POSE AN ORGANIZATIONAL THREAT THAT OPPOSES VANOC'S STANCE ON THE PROPOSED MOOD OF VANCOUVER...DELETED.....WE CERTAINLY CAN'T HAVE AN ACTIVE GATHERING PLACE.....

CURIOUSLY IT'S AS THOUGH ALL LANDLORDS WERE DISPATCHED TO EVICT THE ANTI2010ERS SIMULTANEOUSLY...AND IN THE COBALTS CASE HAND THE PLACE OVER TO THE HIGHLY DESIRABLE AND OLYMPICLY ACCEPTABLE HIPSTER YUPPIES...

DO YOU BELIEVE ACTIVISTS, PUNKS AND METALHEADS ARE WELCOME IN OUR OWN CITY ?

....WHAT ABOUT THE HOMELESS PEOPLE BEING SCUTTLED INTO THE TEMPORARY SHELTERS OF OUR WHITEWASHED GENTRIFIED CITY COURTESY OF THE NEW BYLAWS MADE JUST FOR THE OLYMPICS?....CERTAINLY ISN'T THE INCLEMENT WEATHER THAT JUSTIFIES THE STREETSWEeping OF THE UNSIGHTLY HOMELESS....I'M SURE THERE IS ANOTHER PLAN TO GATHER UP ALL THE JUNKIES WITH JAYWALKING WARRANTS....IS THERE GOING TO BE A RASH OF DOPE DEALER AND USER ARRESTS RIGHT QUICK SO THAT THOSE UNDESIRABLES ARE OUT OF SIGHT ALSO....AND OUT OF SIGHT THEY WOULD BE SINCE ALL COURT FUNCTIONS ARE SUSPENDED DURING THE OLYMPICS...HOW ABOUT THE THIEVES....CAN YOU SAY REMANDED?....

DO YOU BELIEVE THIS SMELLS A BIT LIKE MARTIAL LAW?

NOW WHILE I WISH ALL THE ATHLETES THE BEST AND CONGRATS ON ACHIEVING THEIR OLYMPIC COMPETITION DREAMS WHILE GOBBLING THEIR QUARTER POUNDER WITH CHEESES..... I HAVE TO WONDER WHERE IT LEAVES THE VANCOUVER COMMONER....I KNOW I FOR ONE WILL BE LOCKED UP TIGHT IN MY HOUSE AVOIDING ALL SORTS OF CONSIGNMENT 'AUTHORITIES' THAT WILL BE STRANGLING THE CITY....STOCK UP...HUNKER DOWN AND ENJOY FOLKS.... ANOTHER MONTH TO GO UNTIL WE CAN START REBUILDING ALL THE CULTURE THAT HAS SLOWLY BEEN STRIPPED AWAY....

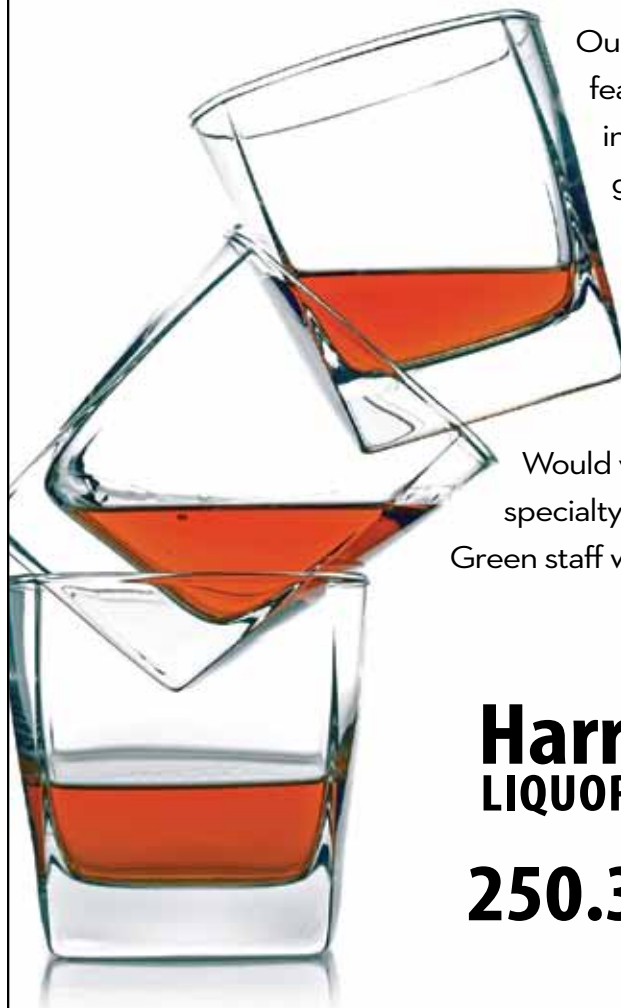
DO YOU BELIEVE?

-Wendythirteen



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Gorgoroth and Infernus are reborn in hate

By Ira Hunter and Erik Lindholm

Evil power and controversy have surrounded Infernus and the Gorgoroth since their harrowed start in Norway in 1992. Most recently, two hired members broke away from the original Gorgoroth, and claiming rights to perform the material, toured extensively. In one of the stranger Norwegian copyright law cases on record, the breakaway band, led by Gaahl and King, lost the name and performance rights and were forced into restitution payments and to change their name into God Seed. From northern Norway, black metal luminary and originator Infernus tells us of his trials and his way forward with a new

album.

AU: How long did the court process take on the band name, were you happy with the decision?

Infernus: It took a very long time to get the lawyers, and get the issue in front of the courts. Once we went to court – it was the 28th of January and the verdict was made clear and public about five weeks later. I am very happy. Not surprised at all.

AU: Before you started the band, you made a pact with the devil. Can you tell me about your beliefs regarding Satanism?

Infernus: Basically it goes with all of my views on life. I have been a Satanist as long as I can remember. For me Satanists represent a striving for complete goodness and freedom, this is something I bring into all aspects of life, not just the musical aspect of being a songwriting and composer.

AU: What was your feeling on the church burnings on

Norway?

Infernus: It was great. There were many and there should have been more.

AU: It was a purging of a religion that took over the existing Norse religion. Many people were not supportive of Christianity.

Infernus: Thinking about it in that perspective, yes. But as I see it, Christianity represents a spiritual test – something that is hindering or blocking someone with an upstanding character, something standing in their way and that is to be removed. It is the ideology and religious system which is based on worshiping bureaucracy. Something which hates and fears everything that has true colors, everything which is strong and good.

AU: What caused the last rift with Gaahl and King and why did they continue on using the same name? Last year the Gaahl version of Gorgoroth played Wacken, and they were making money off the name and the controversy you built.

Infernus: That is their problem of explanation. Why not “x”? It would seem as if they could not choose not to. But anyway, whatever reasons behind the conflict, whatever reasons they come up with, it is irrelevant. It’s my way or the highway. If they were not happy with working with me, they should have gone and started their own bands. They did not, therefore they were sued and had to pay what to be coming. They used the name and it was illegal. So therefore they were not authentic when they performed at Wacken. Why they did it, can be their issue to explain. I heard a lot of hopeless legitimization about it. For me, they are ex-members and they have been ex-members for long time. I’m now removing them in the terms of law, and then I’m looking forward to the future. They are what they are, ex-members.

AU: So do you have new members and full band ready, as I know you have album coming out?

Infernus: I had a new drummer and bass player within the week we terminated our old lineup in October 2007. I had a phone call from Frank from Obituary and Tomas from Dissection in the band. And now I have two other guys which I’ve been working with before in the 90’s in Gorgoroth, Tormentor and Pest. We have been working on the new record for about a year now in Tomas’ studio Monolith in Stockholm. We are looking for an October release.

AU: Who do you think are the actual true black metal bands which exist today?

Infernus: I don’t know and I do not care. I don’t listen to black metal today. I listen to the same old stuff I have been listening to through the years. The people representing themselves as black metal today, they do not know much about it.

AU: The one show in Poland in 2004 where they stole your camera and footage, what kind of imagery were they worried about at that show?

Infernus: I don’t know what was so bad about it myself. It was so hyped up and motivated by greed and economy. It some laborer, someone who worked for us, who brought the media and claimed that we had desecrated their whole religious feelings. Now, the DVD is released now, and anyone who wants can see it and have their opinions. I don’t understand the fuss.

AU: Can you tell me about your philosophy and the divisions within Satanism? I have read that you do not support the American church of Satan’s outlook.

Infernus: Satan as I see it is a humanistic approach to the concept of Satan and Satanism. I have belief in God, I have a chaos-gnostic understanding of being, so there is fundamental issues which I disagree upon in terms of the basic doctrines of the church of Satan.

AU: I’ve been to Norway once, but could not find any black metal shows. Where do the bands play in Norway?

Infernus: I don’t know because I am not the most social person. I sit at home and rehearse. I do not want to meet people and sit in a pub and talk about metal. If I am to go to a show, it is for a big event, such as seeing Yngwie Malmsteen or something like that.

AU: Do your neighbours fear you?

Infernus: I don’t think so.

AU: I live in Victoria, Canada, we have the famous cemetery it is supposed to be the Satanic capital of Canada. Do you plan to come?

Infernus: I would love to come, but I cannot promise anything. We are working now getting back touring, we had to build the band up from the bottom again. Our intention is to be touring again, and we have strict demands. We are hard to negotiate with as we don’t compromise. We hope to be touring this summer, but whether we are coming to Canada, I cannot promise.

AU: Last words for Canadian Satanists?

Infernus: Thanks for your attention and I hope you’ve not waited so long. We are happy to release the new album, hopefully in October. I hope you will be satisfied.

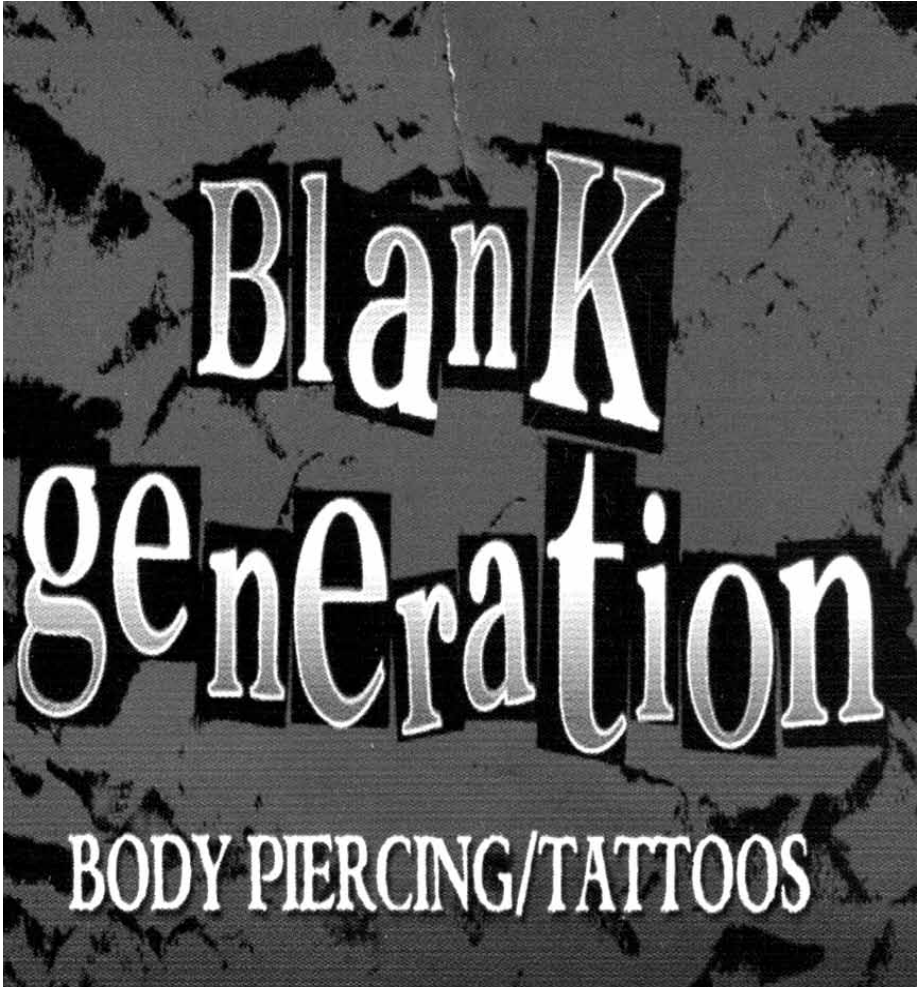
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Blast from the Past

I was 18 and I loved it...

By R. Harrison

Some people might argue that I still am. Be that as it may, I

was an Alice Cooper fan on or just near my eighteenth birthday and I still am. You can imagine my dismay and utter disappointment when I learned that the Cooper Concert at Ivor Wynn Stadium was sold out before I even heard about it. Not to be deterred we headed into Hamilton anyway; hoping for a miracle, or at least a scalper.

The tickets were gold—you could not get inside the Home of the Ticats for love or money. Alice was promising in the press that he would hang himself on stage that night—it was not to be missed. There was a sizable mob milling about the big green plank fence that corralled the Sports Field at the back end. A ringleader made himself known and he was encouraging all of us to join him—together, if we were to put our collective shoulders into it, we can push the fence over and get in.

That's just what happened and after rocking the fence back and forth several times a post or two snapped and the one section of green fence before us fell inward. There was one lonely security guard in place and he sorta hunched over like a linebacker with his hands stretched outwards and he rocked back-and-forth from one

foot to the other like he was about to blitz the quarterback.

After a pregnant pause, the ringleader who had been calling the play up to now stepped forward and after waving his arm like a sword

I was so close. Too close, and at some point I realized I was in great peril—I no longer had control of my feet and yet I was moving ever closer to the stage wall, the riotous crowd pressing forward and jostling me;

pressing me, against the stage and others. So bad was the crush, that I was having trouble breathing.

In a futile effort to control the crowd, shortly after he had bitten the head off a chicken, Alice pulled the plug on the show and he and the band ran off the stage.

It didn't help—the full press continued and in an attempt to survive I fought my way to the ground and found myself facing a sea of legs on hands and knees, but at least I was still breathing. Someone had taken control of the mike and he was pleading for calm—the show could only continue if the crowd would move back—way back from the stage. They kept pressing ahead and I had taken to pounding on feet to try and work my way to the relative safety of the sidelines. I don't think I bit any ankles but I do remember picking up a Popsicle stick and using it to stab at uncooperative feet in an attempt to free myself by tunneling to freedom.

I didn't think Hamilton had it in them, but to their credit they eventually complied and the

crowd backed away from the stage front. In the true spirit of a showman—Alice returned to the stage after a very long intermission and he finished the show. The grand finale, as billed, did not fail to thrill and the great mascara-ed one hanged himself in his leathers, right there on stage as promised! I saw the rest of the show from the back—way back.

he cried "Charge!"—and we did. Dozens of us poured in over the broken fence and to my knowledge it was only the quarterback that got sacked on the way in. Too bad really, cuz his plan was otherwise flawless.

We dispersed among the crowd gathered nearer the stage at the opposite end of the field. Eventually I worked my way up very close to the stage front and I could have reached up and touched old Alice at one point



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Legendary UK punks GBH Take the Piss

By Chris Walter

Colin Abrahall of GBH is 105 years old now. The singer easily remembers when Sid Vicious was just a little baby, crawling around the floor gnawing on dirty needles and blackened spoons. In fact, GBH axeman Ross Lomas showed Johnny Ramone how to play guitar, and Jocko, who plays bass, wrote “Blitzkrieg Bop” on the shitter when he was just seven years old and gave it Joey. After 914 tours and 142 albums, it is safe to say that GBH has been around for a while. Yes, GBH were punks before you were a punk, and they are waaaaaaaaaay more punk than you will ever be. Deal with it.

But seriously, GBH have been around for a long time. The seminal UK punk act formed in 1978, and though many of their contemporaries broke up and didn’t get back together until Green Day and The Offspring made punk rock commercially viable, GBH has been going strong the entire

time. Although several members took a few days off and were replaced by new guys, the original players have all been back for ages; even the drummer Scott has been with the band for sixteen years. Granted, the space between albums went from two years to four years starting in the early 90s, but even then, the persistence and longevity of the band is remarkable. Even if the boys merely wanted to avoid taking real jobs, they should be commended for sticking to their guns and staying true to their roots. Of course, none of that would make the slightest bit of difference if GBH made crappy records and played lousy songs, but they don’t, so give them a hand. Or maybe a beer.

For an angst-ridden and aggressive punk rock singer, Colin is surprisingly soft spoken. He talks about the new record, and how the inspiration for the song which the record is named after came from their drummer Scott, who returned from the washroom on an airplane and reported that it “smelled like perfume and piss in there.” Colin jotted down the words, and GBH had a name for the new album, their first in four years. Luckily, Perfume and Piss is well worth the wait, and the

songs are as fiery as ever. From the opening track “Unique” to the closer “Time Flies,” everything is as it should be on a GBH album, with Colin’s raspy voice and Ross’s stun guitar turned up loud n’ nasty. The hooks are good, the arrangements tight, and the delivery furious. GBH do not have to look for work in the food industry quite yet.

Despite the fact that it takes GBH four years to make each album these days, Colin says he writes lyrics all the time. “Sometimes it takes a while and you have to work a bit, but they all get there in the end.” Even if the drummer has to take a piss on an airplane to get the creative juices flowing.

GBH were last in British Columbia with Warped Tour in 2008, but when they return this summer they will be playing a regular venue. Mostly, they tour Europe, where Colin reports that punk has been on another upswing in recent years. “We can’t even make all the engagements we’re offered,” he says, sounding both pleased and slightly surprised. “It’s great everywhere.”

With Perfume and Piss coming out on Hellcat Records sometime this spring, GBH will return to British Columbia, but this time they will be playing a regular venue, not Warped Tour, which no longer stops in Vancouver. Colin won’t admit that they are having problems keeping up to



the young punks. “We still party just as hard as we used to—but not for as long,” the frontman confesses. Good bloody thing, too. Anyone who wishes to see what the old dogs can do these days should keep their eyes open for upcoming news. They might even take a page from Gympo Jak and splatter the band with spaghetti sauce as they play. Just make sure to bring Colin a bottle of Jack later.



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“Handsome Men in Fancy Blouses”

By Emily Kendy

(Band photo by Mark Cuzzetto Bonito. Photos of Billy Hopeless by Darren Lulka)

Billy Hopeless hops off his long board and waltzes into Castle Hopeless to sit down at his computer for this interview. An interview that was supposed to be face to face but due to some Dumb and Dumber directions and navigating to the designated meet-up spot, by interviewee and interviewer (respectively) this option fell apart faster than a plan on a Sunday. Hopeless, now seated at his computer, looks up and ponders the first interview question. He can see the cast iron waffle iron his grandfather brought back from WWII, in Germany. It says, “Ve Get Too Soon Old Und Too Late Smart.” He reminds himself to get Dustin to tattoo this on his body. Speaking of his body, he takes a moment to slip into something more comfortable and dons a black and white satin Kung Fu outfit. After the interview he will practice his forms for his next Shaolin King Fu Lesson. It's just another day in the life of Vancouver's most notorious rock monster.

AU: Doesn't Bonitos mean “girls”, in Spanish?

Billy Hopeless: No my Bonita, we're the Bonitos, which means handsome men if you can get

past the fancy blouses, tight pants, eyeliner, nail polish and party-like undergarments. Under all of it you'll find five of the hardest rocking Canadian dicks.

AU: Tell me about the band. What do you sound like?

Hopeless: We play both kinds of music: punk and rock! To me it sounds like what the Black Halos originally was formed to create and destroy. I'm still in love with the stuff and ain't never cared if raw, un-neutered animalistic forbidden sex is in fashion or not. To mine own heart I'm true.

AU: Describe the band members for me.

Hopeless: Well it's kinda like the movie *The Magnificent Seven* but we only need five, see. I was doing these punk cover/tribute things and the bassist Kato and me started talking about writing originals – as having people tell you you're band's got the best songs is kinda weird when they ain't yours. And the guy's got a vocal talent like Brian Wilson from the Beach Boys (he snores in harmony with me) plus he's got the same name as the Green Hornet's side-kick so he was my second finger. Next I called up Pinto (ex Saddle Sores, Crystal Pistol). Even though I didn't really play nicely with either of his past bands, I always thought he was a really cool guy and reminded me of a Dolls' Johnny Thunders-type on stage, and then there was three. Which brings us to the middle finger or as the new elementary school kids call him Tall Man, but we call him Chris Taco Bonito (ex Calgary's The Daggers). A balls to the Walmart guitarist, whom I won from a drunken and flirtatious friend of mine Adam Payne, in a naked lazer tag match. Finally, in The Back of The Bus we got Mark Cuzzetto Bonito on drums who I've known since high school and grabbed after he went starry from his position as the Cat Man in Black Diamond, the official Kiss tribute band. He is currently driving an uber rock and roll party bus for a living.

AU: Did you ever consider retirement after the Black Halos?

Hopeless: To quote the late – but still great – Duke Ellington, “Retirement wouldn't look good on me.” When the Halos broke up again it was like a great load, dump or however you want to say it that was taken off of me. Like a dog that just broke the leash it was natural to start sniffing around, running hard chasing and wagging my tail and humping my masters leg.

AU: There's no Cobalt anymore. Are there any good venues left? It seems like punk is getting squashed by condos.

Hopeless: Well this group of Warriors has just started bopping around town so The Bonitos didn't get to play the Cobalt, but I think The Rickshaw Theatre – where well be playing on the 13th of February is the coolest live underground venue the city has had in ages. It's an old Chinese movie theatre. I used to go see martial arts movies at as a kid. It's now open as for both all ages and bar shows. The shows must go on!!! It's up to everyone to keep a scene alive. In My opinion as a non-profit prophet the first step is to stop segregating ourselves and dancing chic to chic and clique to clique and start just partying together. WHAT IS THIS LITTLE SO CALLED SCENE? YOUR SCENE, MY SCENE... IT COULD BE OUR SCENE!!! CAN YOU DIG ITTTTT????!!!!

AU: Speaking of scenes, the Olympics are around the corner. If your band could compete in an event together, what would it be?

Hopeless: As down hill bobsledding is my personal fave, I'll choose it as my metaphor. You got five individuals working as a team and trying to reach the bottom as fast as they can. Hugging the curves, holdin' each other and tucking in tight... risking breaking their necks if the thing flips over.

AU: That doesn't sound gay at all.

Hopeless: There's nothing gay about UFC. Two muscle bound gladiators bashing heads until one has pinned the other's back to ther floor by straddling the others neck with his crotch in his face. I mean Robin Black (remember the Intergalactic Rock Stars) is even doing it, and he's a hairdresser. How ungay is that .

AU: I read in an older interview with you that you have a lot of scars. How many do you

have?

Hopeless: Yeah, that's what happens when you have a wild passionate relationship with a bitch Goddess called rock and roll. As for how many I don't know, but let's just say the answer is truly written in the scars.

AU: What inspires you to write songs, besides your scars?

Hopeless: I can't explain the magic if I tried, although the Shaolin teach that there is a energy inside us all that can be found in the lower abdomen, and if harnessed can give us incredible strength – to the point of even breaking bricks with youre bare hands. I believe that the same energy can be channeled into music. We're smashing through your stone cold concrete of what has become known as rock.

AU: If you were the old cowboy in *City Slickers* what would you say is the secret to life?

Hopeless: I'd simply look at Billy Crystal and say, “There is no choice of deal or no deal. It's simply life, deal with it!”

AU: What does your band have planned for 2010?

Hopeless: We're going to get our music out in every way and to everyone we can. We're having a war party against boredom and everyone's invited! We're going to pick up the dead beat and wake yer feet 'cause to me they fell asleep! We're going to bring the nightlife back to life and like a roller coaster ride you can either jump in smile and scream on a wild ride, or you can just be one of those people standing at the fence acting like you're having a good time.

(Myspace.com/thebonitos. Make sure to check out the Bonitos at the Frankenstein Valentine Cabaret, February 13th, at the Rickshaw Theatre, 254 East Hastings St, Vancouver. Other bands on the bill include the Keg Killers and Vancouver Killing Spree. There'll also be Burlesque girls, with B-Movies playing on the big screen. On Feb. 27 the Bonitos will be in Victoria at Logan's Pub for AbsoluteUnderground.TV, with the Keg Killers and Class of 1984.)

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Marsha Ellen Meidow
rest in peace

Early in 2010, Absolute Underground lost one of our own. Marsha was an avid supporter of Absolute Underground, featured for her *Femme Fatale* shows in Calgary, she contributed each year to our end of the year "Best of" articles and her husband, Calgary artist Tank Standing Buffalo has been featured in our artist profile, and was the artist of our *Evil Dead the Musical* cover last April.

Our thoughts are with Tank and Marsha's family.

Marsha Ellen Meidow. For so many, those three names evoke so much joy, love and empowerment. From her counselling at the YWCA's Safe Haven Program, organizing the Vagina Monologues and producing the Annual *Femme Fatale* Carnivals Marsha provided hope, opportunity and environments for women, from all walks of life, where they could feel safe yet frolic in the the innocence of their youth, find their inner voice, surpass their goals and attain enlightenment. And,



let's not forget, they also were fortunate to have shared their journey with Marsha Ellen Meidow.

Marsha wasn't just a member of a community. She was known to all as a member of the Performing Arts Community, the Rockabilly Community, The Artist Community, the Volunteer Community, the Rock Band Community, the Circus Community, the Underground Community... needless to say if it was out there, SHE was in there standing proudly alongside her man, Tank Standing Buffalo. Recognized by Mayor Bronconier and her peers, Marsha received the YWCA's Humanitarian Award. She shared so much, and reached so many that the news of her death ripples over our oceans.

Marsha's legacy is that she continues to help others here on Earth. Marsha chose organ donation. Her mother and father, Beverly Jean Meidow and Alfred Meidow, shepherded Marsha through her greatest gift finding solace in the impact of their daughter's wish. Her organs

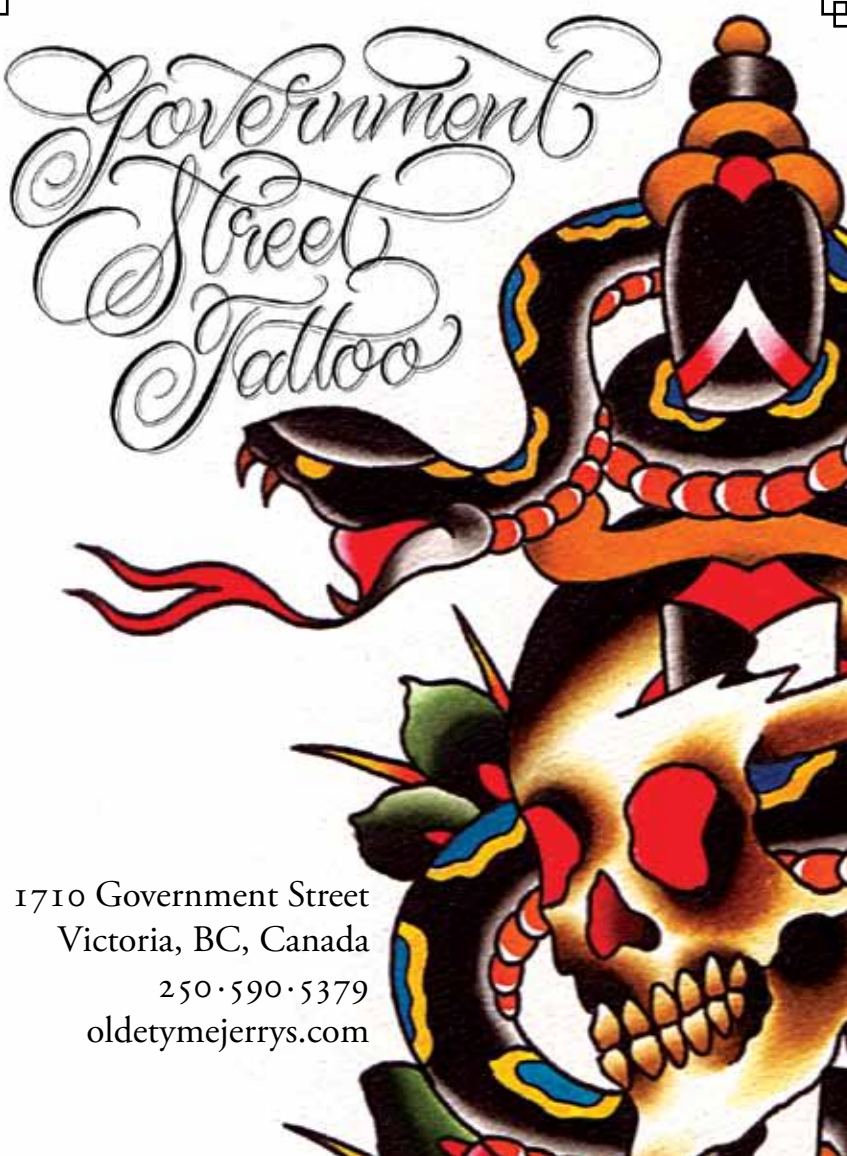


have gone on to help so many people. According to the Alberta Health Services HOPE Program, Marsha's gift will go on to help 50 to 75 people.

Her friends and family want to reiterate the epic impact organ donation can and does have.

Marsha assisted an infinite number of women and young girls dedicating her life to ending violence toward women. She will be missed but not forgotten. A paypal account is currently accepting donations (see Facebook: In Memory of Marsha Ellen Meidow) and her friends intend to continue her goodwill and love of entertainment with the creation of The Marsha Ellen Meidow Foundation.

- Jade Cooper



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At the Buffet...



PURPLE GARDEN

Glen Says:

Judging from the décor it's well known this was a Mexican karaoke bar at some point. We got seated and hit it. Now don't get me wrong, they're putting in a good effort but I've been here three times and that's probably it for me. Flat pop and really greasy food; I've never tasted grease like that in my long buffet career.



And no one else I was with seemed to notice. They seemed to have lost all their pro tongs and spoons somewhere along the line and decided to replace them with some brought from home, flimsy plastic numbers. That doesn't fly with me. Well what can I say, I did get full and had no after effects so I'll give 'em that n' that's all! Shape up or ship out!

Service 2: You sit me take Money
 Cleanliness 4: it was clean looking
 Quality 3: looked good but greasy
 Affordability: 2 need to class it up for a \$14 dinner
 Purple Garden Three strikes and you are out, any less and I would have run away.
 I hope it turns out better next time at the buffet

Ty Says:

While Glen thought that it was very Mexican looking, I thought the Purple Garden had a very distinct "Greek Taverna" type of vibe. There is little caves and nooks everywhere! But who cares about the ambiance, right? What about the food man?! Well, I liked it a bit more than Bitters, but not much. The won-ton soup sucked and that's a big negative from me right off the bat. The one big bonus was the tray full of BBQ Pork. My favorite! Other than that it's all pretty



forgettable... Oh wait. I liked the vanilla, chocolate and strawberry hard ice cream bar too. With places like Crystal Jade and the renovated Szechuan City on Burnside, I think I'll pass on the Purple Garden.
 Service: 1 (I stood around waiting to get in and to pay)
 Cleanliness: 4
 Quality: 3
 Affordability: 2
 The Garden is OUT!

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A WEIT

Fuck Cancer

Electric Wizard

September 7 The Scala, London England

Admist Saint Vitus shirts and chain smokers, stacks of cheap lager cans, we wandered into The Scala half cut, missing Blood Ceremony completely. No matter, we were right at the start. In the packed sweaty club, Wizard brought monolithic walls of filthy fuzz; unabated bone-breaking doom metal. Praising deeply at the altar of Sabbath, the analog dimensions are pulled apart and with screaming feedback rebuilt on "Funeralopolis" and the disgustingly heavy "We Hate You". The heavy flanger and wah usage, alongside the downtuned, pointed drum sound led to a riotous reaction from the crowd, heads banging relentlessly under strobes and green stage lights. A new album is soon forthcoming... fanatics rejoice under regal banners.

Erik Lindholm

Municipal Waste/DFA/Cauldron/ Kabuki Guns Burlesque

November 30 The Warehouse, Calgary AB

Amongst the headband wearing thrash punks that stood around the Warehouse waiting for any semblance of entertainment to begin onstage, a latex maid poked her head around the corner of the backstage area. Municipal Waste – good choice in groupie sluts! Around twenty minutes later, she was onstage – whoops! That's right: the opening slot for this show was, oddly, the Kabuki Guns burlesque. "Are you ready for some death metal tonight?" asked one of the scantily clad performers to the not-drunk-enough-for-burlesque audience. When an assortment of boos and "Municipal Waste is gonna fuck you up" chants came as a reply, the onstage cutie then asked, "It is death metal tonight, right?" Doh! Cauldron was the first official band of the night, who played a stoner rock set which failed to tantalize any more than the bent over Kabukis. Sadly enough, their sound probably translated better live than on CD. DFA, Canada's version of MW, sped through their set like a naked man running from a security guard. Life imitated this review, as a naked man danced about onstage and helped sing a song. Security didn't care. The Jagerettes arrived and handed out free shots. Could they please be at every show? Municipal Waste, finally getting a chance to give a full set to Calgarians (playing barely half an hour at this year's Lamb of God outing) had circle pits going all night as they played some "death metal" songs to the hungry, and now drunk, thrashheads. They thumbed through all of their releases, with much emphasis on The Art of Partying, playing "Beer Pressure", "Headbanger Face Rip", and "Sadistic Magician". The pace refused to die down, with each speed metal number fueling (with the help of armpit sweat) the leather and denim bonfire of humanity. As the cliché goes – The Warehouse was laid to WASTE.

Ryan Dyer

GWAR/Job For A Cowboy

November 30 The Commodore Ballroom, Vancouver BC

So no Red Chord opening, apparently their trailer broke down? Would be nice to go to a show where all the bands show up. Job for a Cowboy started 1hr45 after doors. Was not expecting much from these guys, and didn't get much either. Maybe you like boring south west metal core, but I don't. Nice light show at least. GWAR took awhile to start due to the long line to get their autograph for \$20. Way too much bass made it hard to hear vocals or guitar. I moved around a lot and sound didn't change. However, tons of fluids as expected. Played a lot of new album Lust in Space (which I like). Michael Jackson, Space

Baby, and Barrack Obama showed up briefly before being mutilated on stage. Obviously great job on the tons of costumes and props. Background videos were very funny and geeky at times. Hadn't seen eight foot tall monsters since Iron Maiden in 2008. Sad really. Lots of theatrics that were appreciated, but setup between songs felt a bit rushed.. maybe too much trying to match with video. Plasma Cannon personal favourite, spraying the crazy amounts of jocks in the pit. 'Sick of You' and 'Have you Seen Me' were the high points. Overall good show, and if you missed you can count on GWAR being back next November!

David Warren

GWAR/Job For A Cowboy/ The Red Chord

December 3 Macewan Hall, Calgary AB

Opens The Red Chord played their first show in Canada for this tour, and it came with a message – “If I were Canadian, I would have myself ripped apart routinely, so that the hospital could just put me back together.” With this, bodies were mashed like potatoes, and a rarely seen wall of death made complete strangers get to know each other more quickly than E tards at a gay bath house. Job for a Cowboy returned with beards and muscular frames, which sort of reflected their somewhat more masculine (though monotonous) change in musical style. When “Entombment of a Machine” was played from their Doom EP, only the hogs in the crowd were heard squealing. These hogs still brought the slaughter. When I reviewed the GWAR show last year, I stated that it was, in my opinion, the best GWAR show I had ever seen: it had wrestling, the return of Sleazy P. Martini, and enough throwback/vintage props/songs to satisfy any GWAR fan interested in experiencing their entire mythology in one concert. I still stand by that claim as unfortunately, the Lust in Space tour felt like a step down from that. I am a fan of the album and the concept of GWAR soon leaving Earth, but this concert felt like somewhat of a rehash from the last few. Nearly the whole new album was played, leaving nearly no room for classics besides “Sick of You”, “The Salaminizer” and “Bring Back the Bomb”. The notable “kills”, Obama and Michael Jackson, were used previously as well. But hell, this was GWAR live, once again, and if you’ve never experienced it – you would be shocked to find your face was just jizzed all over. One high point in low taste was - instead of a dead dog, a space baby was impaled through its ass. Better a sword than Michael Jackson’s prosthetic cock.

Ass Musk in Space

ANTI CHRIST MASS VI

Rise of Ruin/Funeral Circle/ Stryker/Merciless Onslaught

December 18The Asbalt (Astoria), Vancouver BC

Odd to be in the Astoria again. Much cleaner and only one stage. No real lighting for some reason. Sound could be better but Jon the Sound Guy did his best. Not sure if they were waiting for the Canucks game to finish, but Merciless Onslaught got it going late with some youthful thrashy power chords, and some effects heavy shredding. They are doing it all right, but gotta make it personal. Lots and lots of covers. Stryker took us back to early 80's just to show us they were awesome. Very light hearted but way better than Cam's last band! There are plenty of other bands like them, but can't think of many in B.C. Lots of covers too but welcome ones! Sure they were a little sloppy, but put their own spin on things. Some guest vocals from Funeral Circle, who were on next. This was their CD release and first show in awhile, so

lots of excitement for sure. Singer was sans his usual cloak, but hadn't lost the great voice. Truly great drumming too! Not sure if I'd still call them 'doom', but they are definitely awesome. 'When I say hail you say Satan' is still a wonderful way to get the crowd going, which it did. Amazing set. Rise of Ruin are fairly black even if they don't think so. They were going so hard you could feel the floor bumping below you, so yes, very heavy. Unfortunately the show went pretty late and I had to catch the last skytrain so I didn't get to catch their whole set, but from what I saw I liked. Good local blackened death style, which was the band that best suited the theme for the night. Hope to see more shows like this at the Astoria (Asbalt for the night), as it's pretty much the closest we'll get to the good Cobalt days (for now).

David Warren

AFI, Cage the Elephant, Melissa auf der Maur (MAdM)

December 19 Macewan Hall, Calgary, AB

Arriving to the Big Four Building only familiar with AFI's material, and Cage the Elephants radio hit "Ain't No Rest for the Wicked" I wasn't really sure what I was in store for, considering AFI's direction away from punk. First to stage was Montreal's Melissa auf der Maur or MAdM. She came to stage ripping on a bass. This girl certainly knows how to put together a set, building up towards her song, "Followed a Wave". To top it off she can actually sing well live. Up next was Cage the Elephant, who I was unprepared for. The singer, Mathew Shultz, is insane. Drums count in, and for the entire set he is convulsing, in time, like a small child throwing a fit. Jumping into the crowd and running around, he brought excitement to the fans. His crowd surfing would end up being the only physical crowd interaction the Calgary fans would receive that night. AFI finally took stage opening with Crash Love's "Torch Song". Davey sported a silver, old fashioned suit that seemed a tad like MJ. They played a range of their material including older songs such as "Nyquil" and "Wester". For the most part their song choice was off the last three albums. Although they didn't approach the crowd, AFI put on a good performance. I was surprised that throughout the night pushing was very minimal and front row persons only had someone touching their backs for moments throughout the entirety of the show. Overall the bands were good, but the people were boring.

Lexi Fatale

The Dwarves

December 31 The Distillery, Calgary AB

6, 5, 4, 3, 2, 1... the countdown began. I realized I had forgotten the real reason we had gathered... to usher in 2010. Could have been the four dollar Luckys but I thought they were counting down the Dwarves arrival to the stage. Once the required rendition of Auld Lang Syne was done, we got to the real reason I was at the Distillery on December 31st. Blag and company hit the stage and immediately brought the hundreds of revelers with "Anybody Out There". Punks, Metalheads, Skins, and middle aged Social Workers alike forgot about the -30 temperatures outside and the flooded toilets inside as the Dwarves raced through offerings from Thank Heavens for Little Girls, Blood Guts and Pussy, The Dwarves are Young and Good Looking, et al. The sound was muddy, the beer was warm, but the Dwarves New Year's in Calgary was one not to be missed. A 45 minute set could easily be one of the longest shows in their history. No blood, no violence, no little people, but one hell of a good time. Blag led the crowd in a string of stage

diving and surfing, and sing along choruses. And for dessert we got a helping of "HeWhoCannotBeNamed" to close out with "You Gotta Burn". Guess even Calgary's subzero climate couldn't keep him clothed and offstage forever. Then they were gone and I was left to ponder my 2010 Resolution...quit drinking... no...quit smoking...no...join a gym... no...and then I realized what I would promise to do this year...FEFU! SWATSON

Black Wizard/ Hugenelk/ Rorschach

January 2 Logan's Pub, Victoria, BC

In a dingy bar on a quiet night in Victoria, a pale kid wearing a green tie-dyed shirt and brown jeans steps up to a microphone; "Hey, we're Black Wizard," he says cracking a nervous smile while gazing somewhere above the packed bar. Barely an introduction, hardly a statement and absolutely not a precursor to what was about to unfold. Adam Grant, the band's singer and rhythm guitarist then launched the band into their set with the crushing opening riff to "Long Way Home". The song serves as an introduction to the band's unique sound. The opening riff, reminiscent of Black Sabbath's eponymous song, is eventually layered with a harmony that would make Phil Lynott proud. As the song progresses, Black Wizard takes the audience on a tour of their twisted musical landscape, stopping and starting on a dime. When Grant and fellow guitarist Johnny DeCoursey get bored of a riff, they discard it for a better one, eschewing traditional song structure and refusing to stay in one genre for more than three minutes. Think stoner-doom meets classic rock, with a strong rhythm section anchored by the solid bass playing of Kyle Fee and the heavy-handed drumming of Eugen Parkamenko. Black Wizard is a throw-back, no doubt, but the band manages to rise above the heap of stoner metal bands with a strong stage-show, creative songwriting and rare chemistry. Hugenelk, while long on chops, was short on stage presence and didn't have the hooks to match Black Wizard. While Rorschach was clearly in their element playing to a home-town crowd. They delivered an energetic set worthy of the last spot on the bill.

Henry Mud

Fallen Decade/Excruciating Pain/ Ancient Obliteration/Makuria

January 10 The Funky Winkerbeans, Vancouver BC

Funkys appears to have upgraded the stage and beer since I was there last, but still poor sound and lighting. The good turnout however is suggestive of this becoming a permanent metal venue for Vancouver. Makaria's first show ever, and was pretty decent. Interesting compared to the previous nights opener. A pretty wide range of styles... which made them a bit tedious with some over indulgent guitar playing. Decent at times, with some good harmony but need to decide what they're trying to be. At least the families made it. Ancient Obliteration's first show in awhile, and first with the new bass-free setup. I still miss Leslie's vocals, but two guitars gives the illusion of a bigger sound for these live shows where you wouldn't hear the bass half the time anyway. Oh, and Marcell is still a good drummer. The drunken jocks who wandered in seemed to enjoy it, but made it hard to get in close. Most interesting band of the night. Excruciating Pain are fast and fairly catchy. Lots of energy and headbanging, and seem to know what they're doing. Some solidly written songs that change things up constantly. Got the moshes going real good. Fallen

Decade was better than ever before. First time I've really gotten into them at all: maybe the copious amounts of booze are required. Either way, they ended the night in style. Some pretty scorching and heavy hitting metal. Can get a little slow in spots and struggles to sound particularly unique. However, the last few songs were very strong with some great chugging guitars. Surprisingly good show overall, and hopefully a sign that metal will continue to thrive in Vancouver.

David Warren

Devildriver/Suffocation/ Goatwhore/Thy Will Be Done

January 13 The Rickshaw Theatre, Vancouver BC

Definitely a good crowd size for an early wet Wednesday night in DTES. First time I've seen them open the balcony. Good lighting tonight too. Thy Will Be Done had a pretty strong showing if you are going by crowd response. Didn't seem too special to me, but maybe the kids were still hyper from chugging the energy drinks in the line-up. Bonus points for not stopping the last song when the sound got all messed up, leading the guitar player to rip all his strings off during the song! A good laugh. Nice to see Goatwhore actually do have an audience, after the abysmal showing at their headlining show a few months ago. They played a few 'newer' songs as well as the usual greatest hits. All went over well, with a great circle pit and whatnot. Still my favourite overall blackened death band, but they seem to be tipping into the bro metal pit a bit.. hope I'm wrong. Suffocation was JUST headlining here the other day, but somehow even more people showed up for them this time, and easy to see why! Despite the somewhat macho image of singer, band is surprisingly techie while remaining interesting and accessible. Some really great drumming, while guitars suffered from distortion. A display of skill regardless. Too bad about the repeated scripted song intros from last show. My biggest criticism would be too many of their songs sound the same, but I guess whose don't? DevilDriver were... DevilDriver-like. But better than expected at least. They put on a high energy show and all, but don't really stand up to earlier bands. Kicking the security guard out was a little gimmicky (and seems to be done regularly in California all ages shows) but fans seemed to go for it, so whatever. So much crowd surfing, which helped ebb the overall boredom. An ok groove metal band. Overall a good night.

David Warren

Titans Eve/Archon Legion/Fetus Grinder/Aeterna

January 15 The Asbalt (Astoria), Vancouver BC

Ah, another Asbalt reunion show. Breathe it in while you can. Even better turn out to this show then the last, so looking good. Aeterna are a 'sort of kind of' progressive classic power... something... band. Reminded me of old Nintendo games. Some reasonably impressive vocals featuring a wide range though. Got things going near the end of their set, and hey, it's always nice to have a girl in the band. Fetus Grinder continue to prove that having a fetal influenced name = automatic success, and edge cymbal = head banging. First official mosh pit of the night. Awesome that these guys have finally built a fan base who were chanting for their songs. One of the better local death metal bands. Archon Legion had two new members, but besides the lack of headbands I could hardly tell the difference from last time I saw them. Really got the older metal heads rolling! 'In Battle We Will Ride' is still a favourite. The three guitar battles can be great at times, with

a very polished sound. Very groovy, like Deep Purple meets Death. Glad I could finally catch a Titans Eve headlining show. Unfortunately, the vocals didn't translate too well at the time, but still great drums and guitar! Great stage presence despite having no dedicated vocalist. The Gamblin brothers shred like crazy, easily making Titans Eve one of the best local thrash bands. Really blew everyone away, and the beer flying all over the place. Looking forward to hearing more from these guys soon.

David Warren

Behemoth/ Septic Flesh/Lightning Swords of Death/Kataplexis

January 21 The Republiik, Calgary AB

Kataplexis were brought out of album writing hibernation to open, and a good mood setter they turned out to be tonight. As if anyone had any doubt. I'm going to use the term "rip roaring" to describe their set, but I would never say that out loud. "Razor Ramon", "Force Fed", and their magnum opus cover of Napalm Death's "You Suffer" were somewhere in the maelstrom. If you don't live in Calgary and are reading this, see them when they come see you. Lightning Swords of Death, what a name eh. Their dark cloaked front man commanded the first in a series of "HEYS" chanted by the crowd in succession to funeral blasting beats. It was planned that Shining were to play instead, which would have been a more interesting experience, though LSOD brought their chops. Septic Flesh made their return in grand style. For most of their songs, I could say they do some of the best atmospheric blackened death metal out there, and live it's as powerful and majestic as it is evil. With more top tier records, they could be a great new sensation. The only thing which irks me is the absence of an actual keyboard player in the mix when so many of their songs rely on samples. Before Behemoth played, the old Tequila staff which once inhabited the premises were carried out in brown burlap sacks and smashed naked into a hole of snakes and thorns, sacrificed for the black clad corpse painted demi-gods. Not really, but it would have been a fitting end to the former spray tan trove. Nergal and company (who smelled of death as they walked through the crowd) led a chariot of blasphemy made flesh to the kingdom of the white winged. The crowd ate up the rotting heap of "Conquer All", "Demi-God", "Slaves Shall Serve" and "As Above, So Below" like it was fresh monkey brain from a Japanese stir fry. Make it Christ brain from a Roman's skillet. Speaking of Christians, the bible tried its best to stay together, but out came its pages, one by one, as one lucky fan had some firewood to use for later on during "Christians to the Lions". He would need it, as his bones would be chilled, as on that night the Polish heretics brought a chill not seen for weeks until then.

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Absolute Album Reviews

Arsis - Starve for the Devil Nuclear Blast Records

Arsis' 5th full length album Starve for the Devil is not even officially out yet and it already has every asshole with an opinion taking aim and firing. Produced by Zeuss at Planet Z Studios who has done previous Arsis albums as well as Municipal Waste, Agnostic Front, Hatebreed, etc, these Virginia boys threw us more than a curve ball with this release. Busting out of the gates with a fun, almost power metal sounding anthem "Forced To Rock" it kind of makes you wonder what the hell will come next. Sounding NOTHING like the other Arsis records I was a bit disappointed but understand that nothing in life is stagnant, especially with front man James Malone facing an eating disorder which he went public with last year. Not surprising a lot of the songs are focused around self destruction and reflect everything he has trudged through. This is also a completely different line up from the last album We Are The Nightmare, but many are excited of the return of Co-founding member, Mike Van Dyne. Some of the highly technical guitar work we've heard in past albums is devoid and perhaps also the deadly edge they once had. Somewhere mid-album things start to stand out with the catchy "Beyond Forlorn" and hold the interest high for the remainder of the record. Definitely not the best Arsis album, but I'm sticking with them as a favorite for the long haul.

-Demonika

CBGB OMFUG Masters / TERROR Live: June 10/04 the Bowery Collection

MVD Audio

Well as far as live albums are concerned, this one is decent enough. The sound quality is above average on the 11 tracks included. I'm actually surprised it took until the beginning of the 3rd song for Scott Vogel to cry for more stage-dives... I thought for sure after the first song he'd start in with his Vogel isms. Terror is a band that I just can't take too seriously these days, be it the inflated egos, the lackluster material produced in the last five years or just my dis-interest in anything Scott has to say. It's short and sweet, and if you're into Terror still, then by all means add this to the collection – it's certainly a slice of Terror from a time when they may have still been relevant & in their prime.

-Pauly Hardcore

Congress – Demo Independent

Congress is made up of ex-members of 3 Inches of Blood, Pride Tiger and Jaws, but may not really hold any of those bands as an influence. The opening track 'H-Bomb' starts with a funky drumbeat, distorted bass and crunchy guitar, then the deathly vocals of Jamie Hooper (former singer of 3IOB) kick in with fierce intensity. It's good to hear him back behind the microphone and with songs titles like 'Sybian Fuck Unit 7X' and 'Rotten Snake Corpse' you know he doesn't disappoint in the lyrical department either. The music may be metal at heart, but has rock drumming that keeps it honest. The lack of double bass or blast beats doesn't steal any of the evil tendencies this music still portrays. And the tempo is all over the map, slow, fast AND mid, they do it all. Trying to pin this band with a genre wouldn't be easy as the band grabs the best parts from many different styles, with rock n roll drums! What more could you ask for?

-denis maille

Doom Riders - Darkness Come Alive Deathwish Inc

Fronted by Nate [Converge] and often times channeling all that was great about Danzig, Doom Riders

return with the follow up to "Black Thunder". This time around the riffs are thicker and more prominent while the songs themselves almost have a pop flavor to them. Addressing the issues facing those in power Nate belts out the lyric "Heavy lies the crown, upon the head of kings..." with conviction while the title track is a dead ringer for an early Danzig song. This troupe are poised to sit at the metal throne, drink of the goblet of rock and command the heavy music scene with righteous, thunderous jams fit for the gods - whichever you may pray to. Raise a fist or two and bang your fucking head!

-Pauly Hardcore

Fallen Decade - Under No God FDM

With old school thrash still reigning supreme on the metal circuit today, Canada definitely still contributes its fair share of talented metal acts. Vancouver-based band Fallen Decade is the next on board to show & prove that fact. With hardcore elements and straightforward thrash crossover influences seeping in, the boys obviously listen to old Pantera, Slayer etc, but it certainly does not sound "Canadian". Thank god. Featuring ex-Cradle to Grave vocalist Greg Cavanagh, he has stepped up his game in the vocal department and sounds more vicious, energetic and potent than ever. Greg's style can be called somewhat original as he almost has a punk feel in his delivery especially on the title track "Under No God". Drummer Dave Vokey "gets his Lars on" with the third track and first single and video "The Smoke" with its somewhat "Disposable Heroes" lifted intro, not a bad thing but a noticeable one. The twin six-string onslaught of Andrew Murrin and Rod Davis complement the "chugga-chugga" bulldozer that is bassist Andrew Mann especially on the track "Dead by Morning". We cannot help but mention you also have great musicianship here, for the simple fact that there are Newfoundlanders in this line-up, making the riffage as crunchy as some fatback scrunchions. The rest of the album oozes pure metal, straightforward – not too garbled, not too mushy, just crisp, sharp and straight to the point; the way it should be. Produced by the band and Brandon Cherrington it's all Canadian throughout, making this disc a Maple Leaf masterpiece for 2010.

www.myspace.com/fallendecade

-E.S. Day

Fear Factory – Mechanize Candlelight Records

A strapping young factory has grown out of a much needed direction change in the lineage of one of the most iconic bands in metal, and with that some of the fat was cut off. Actually, a lot of the fat was brought in, as Gene Hoglan, Dino Cazarez and Byron Stroud tip the scale with a solid steel backbone for Burton C Bell to wax mechanically over. It seems ironic to me that Devin Townsend was heavily influenced by Fear Factory when he wrote City, as now half of his hired muscle is this band. Musically, this is the best Fear Factory record I have heard in years. Crushing moments pop up everywhere, with a lot of the rhythmic verse sections sounding like the even more inhuman passages of one Meshuggah. Topically, Bell's ideas seem like a best of collection, with many borrowed wires and data chips from previous albums. Definitely an upgraded and heavy set product, but here's hoping that it doesn't take only an iceberg to derail it.

-Rymanufacture

Frostbacks-S/T LP (True North records)

These guys may look like a bunch of hosers who wish the Winnipeg Jets were still around, but this is actually

ripping street Punk in the TKO vein .Members of the Dayglo Abortions, Keg Killers and Rod Iron Haulers join forces to create one serious punch in the toque! Songs about stubby bottles, Igloos, fish factories and killing the Prime Minister of America make this one serious laugh riot, however the strength of these numbers breaks through the comic facade, Leaving your ears numb from the same kind of battering one would receive from Bonecrusher, Anti-Heroes, Blitz, or anything else on TKO these days. Go out and buy this, grab a toque, crack a stubby and light an export green!!!

Dustjak Oak Slay 2010

Gears-Rockin at Ground Zero (re issue)

Amazing original beach punk from So Cal, the Gears mixed rockabilly w/straight ahead Ramones riffs, creating the beach sound that would become a standard for bands like the Blades, China White, the Mau Maus, Slashers, Non-Fascists, Simpletones, The Crowd, The Screws, Agent Orange, The Flyboys, The Outsiders and of course Vicious Circle(who would turn into T S O L).A lot of Hostage bands sound like this nowadays, so if you are as big a fan as my homie TY STRANGLEHOLD then go buy this shit, hit the beach and get ready to SURF and SLAM! Comes with bonus CD of The D.I.'s, who feature lead singer Axl G Reese, and drummer Dave Drive.

DustJAK OAK GAY 2010

High Five Drive - Fullblast Independent

True to the albums namesake, this Winnipeg group come out of the gates full boar. Straight-up speed punk (think Belvedere or Choke) with little filler. When I interviewed Greg (vocals, guitar) he had mentioned that he was most proud of this album and it is easy to see why. In a genre riddled with complacency, "punk by numbers" and lack of creativity High Five Drive have crafted a genuine, passionate and above all, thoroughly enjoyable album to listen to. After going over the bands tumultuous history, realistically these guys shouldn't even be a band any longer but luckily for us they are & still delivering valuable contributions to a music scene & genre in desperate need of quality over quantity.

-Pauly Hardcore

The Mcgillicuddys – Sin Lane Independent

I could really start off this review by saying something cliché about the length of time between McGillicuddys albums. After all it has been seven years since they last put out a CD. But instead let me just concentrate on two things here, the fact that this album contains more originals and less covers than the first one, and that it is an awesome album. From start to finish the McGillicuddys give their all on their second effort. I am very impressed to see more original tunes, and the songs they chose to cover this time around are stellar (not that they ever cover lame songs). The albums start out with a good one, two punch of Celtic punk rock on the first two tracks, mellows a wee bit, then builds back up as they cover The Nips, "Gabrielle"(the inclusion of female lead vocals on this classic is a nice touch). The mid tempo, "The Siren's Drone" makes a nice midway point. After that the album speeds up a bit, and really kicks into the gems, "Bones", "A Hard Way", and the cover of "1952 Vincent Black Lightning" are my favourites, all featured on the latter part of the record. "A Hard Way" is an amazing tune; it captures everything this band can do well, brilliant quick guitar, beautiful accordion, gang vocals, and very touching, catchy lyrics.

-Chuck Wurley

Outbreak - Outbreak

Think Fast! Records

Stripped down and pure are the descriptive words I'd associate with this release. Angst driven, uncompromisingly aggressive and extremely fast all fit the bill as well. Melody? Scratched, Breakdowns? Axed, Singing? Fuck no. Ultra Fast drumming? Check, Rage fueled lyrics? 10-4 good buddy. Frenetic guitars? You bet your ass. What your left with is 15 tracks that flow seamlessly together over 20 some odd minutes to create the distinct feeling that these dudes from Maine are unhappy about the state of affairs in the world and generally dissatisfied with humanity for the most part. A dizzying combination of 80s inspired punk/thrash/hardcore with the ethos of today's youth at heart. Combined with Ryan Eystones vibrant and appealing cover art, this album is the highlight of their tenuous career and one I'm sure a few years ago if you'd asked Ryan O'Connor if he was going to make, the answer would be vague and elusive. Thankfully it did, and it's been playing in my stereo non-stop.

- Pauly Hardcore

Sigh – Scenes from Hell The End Records

January is not even over yet, and I cannot fathom another album cover beating Sigh's Scenes from Hell. Sigh have definitely gone back to darker roots, as Scenes from Hell sounds more like Hair Horror Hail than the sometimes "happy" and bewitched sound of Hangman's Hymn. The symphonic elements have gone to new heights here, sounding as if this album was composed by Christopher Young and played by Pinhead and his cenobites. Evil and beautiful make great bedfellows. The first thing I noticed with this album is that it is much harder to decipher the vocals than in past releases. This could be due to the sheer depth of instrumentation on this album. The "rock" instruments take a rhythmic back seat to the orchestral annihilation of this opus, with Mirai's and newcomer Dr Mikannibal's enflamed vox raging like persecuted demons from the red mists. Some were worried with her coming to the band, but seriously, you cannot tell half the time who is singing – it sounds like they both have cockroaches on their breath. It may take two or three ingestions to fully grasp all of Scenes From Hell, but like Dante's Inferno, it is not a journey that is without discovery and wonder.

-Dr. Dyer

Sub City – Where's The Noise? Transistor 66

Where's The Noise? is the newest release from Winnipeg, Manitoba's Sub City, who were until recently, the Sub City Dwellers. They are still the same band, with the same members, putting out the same mix of punk, ska, reggae and blues influenced music. This album is on par with their last excellent effort, if not better. It busts open with, "Too Loud For this City", and "Drag Me Down", the latter of which contains the instantaneously catchy line, "Something in the water gonna make you move your feet". The third track, "Silence" starts off with an

extremely eerie horn intro, busts into a more raucously punk rock sound, and has a shot of Tom Waits in it. The album then slows down a bit, but that is not a bad thing, "Sweet Misery" just oozes with soul, driven by beautiful organ work. The album peaks with noise and intensity in the middle, with "Gasoline", but does not necessarily let the listener down after that. "The Hounds Part 1" is once again introduced by slow and intense horn work, and is a bluesy masterpiece despite its short length, before it segues into the more upbeat, "The Hounds Part 2". The second to last track "St. David" prides itself on it's on combination of guitar and organ to create a reggae track you just can't help but resist. Sub City may have shortened their name, but they have not compromised their sound whatsoever. There is no lack to the layers and textures of music here that combine together brilliantly.

-Chuck Wurley

Titans Eve – Into the Fire EP Independent

Coming seemingly out of nowhere, over the last year or so Titans Eve has quickly risen through the ranks of the Vancouver metal scene, quickly becoming one of the best thrash bands in town. Kyle and Brian Gamblin provide the foundation for this machine, both provide the ludicrous guitar riffs as well as the screaming vocals. Alexander Giles (bass) and Casey Ory (drums) add the HEAVY layer that brings the whole group to their equilibrium between clean and dirty. This four track EP has been circulating for awhile now, and everyone I talk to about it has nothing but praise. Comparisons to Anonymous, early-Metallica, and early-Anthrax are warranted, but perhaps unnecessary. Yes, the CD is only four tracks – but they're four ridiculously good tracks! Very easy to get into, and hard to forget. 'Living Lifeless' is my favourite track, but it took me many many play throughs to decide on that one. Into the Fire is available at Scrape Records for free with any purchase.

-David Warren

Tribune - Rotting Core EP Independent

With an army of hooks and a high degree of accessibility on their side, Burnaby's Tribune are tossing their hat into the Vancouver metal scene with their 3 song, 12 minute EP, "Rotting Core". Blasting out what I'd categorize as melodic thrash metal with more than a tinge of metalcore and death creeping around the edges (think a more evil God Forbid minus breakdowns), Tribune manage to balance massive groove and ear candy with occasional burst of nastiness (see "The Shadow" mid-section). All three of the tunes are up-tempo and energetic pieces that are buoyed mainly, by my ears, on the considerable strength of the vocals. The vox is constantly shifting between intense screams, soaring cleans and even a voice in between that I found to be fairly unorthodox, sounding sort of like a tuneful Hetfield growl. Interestingly enough, I found the clean vocals in the choruses sound akin to those of

one Dallas Green. The gem in this pack has to be the single, "Coming of Cain", despite possessing a bit of a purposeless outro. The song's many twin guitar excursions are prime examples of why it was a great move to expand the capabilities of the band by adding a second guitarist. After listening to their older tunes, I couldn't help but remark on how drastically the Tribune sound has been altered with the addition of a second six-stringer. Though lacking in any guitar noodling solos, every member seems to have been given parts to step into the spotlight, which balances the songs out nicely. In summary, while Tribune is not exactly re-inventing the wheel here, "Rotting Core" stands tall among its peers, delivering solid, to-the-point songs that will be in your head for days while still maintaining their metal cred.

-Michael Gignac

The Turrettes - Not Heavy, Just Awkward To Lift

This CD is getting a lot of play out here in Victoria, and so it should! It fucking rips and it's fucking funny! You won't find these scumbags blabbing about drinking energy drinks in their songs, more like dirtbag subject matter set to really speedy tight thrash-style punk. This should appeal to fans of the Meatmen,Mentors,Bloody Mess,The Accused, and the Dayglo Abortions I also heard these are the dudes that run The Distillery in Calgary, so give them some free cocaine or a hooker, and they will help you out. This is also ONE disturbing album cover with someone's anus exploding from lifting weights! Can't wait to play a show with these dicks!

-DustJak OAK SLAY 2010

The Zap Straps – Holy Moly It's the Zap Straps Independent

Smart, catchy, and aggressively sassy. Fuzz and surf guitar, snappy drums, and bass that makes your head bob. And the lyrics? The lyrics range from telling you how things are going to be, to, well, just plain bizarre. Every time I see/hear them, I am constantly reminded of the fact that they are ever so necessary in the Victoria music scene. It is not every day that a three-piece garage/surf band just pops up. They remind me of countless bands I have listened to over the years, whose styles are not represented in our local scene. So no matter whether this band is telling you how great a beach party is in, 'Beach Party', or the singer/guitarist is trying to give a boy the slip in "Later Alligator", or they are embarking on trips to other galaxies, "Psychedelic Palace", trust me, they will grab your attention. Maybe if Hunter S. Thompson, Kim Deal, Dick Dale, and Sun Ra were all on a fishing trip together... this could be their sound track?

-Chuck Wurley



Absolute DVD Reviews

Alien Trespass

Anchor Bay

After over 50 years of being buried and forgotten, a group of construction workers unearthed the famed lost film, Alien Trespass, to be viewed by a new generation of sci-fi fans. Will a modern audience appreciate a film which could have been screened next to The Day The Earth Stood Still and War Of The Worlds today as much as they would have after straightening their bee-hive hair dos and waving to the milk man after he passed by their suburban home? On a first impression, seeing as this is a direct to DVD release, you wouldn't think so. Imagine you're at a drive in with a bubblegum chewing chick as you suck back a soda while she holds your hot dog, and you will be "taken back to the past" with Alien Trespass. Everything here looks 1950s, except Robert Patrick. It somewhat throws this whole revival thing off; he's good in his role, but did they need a big name actor? The plot is as follows - a meteor brings to earth some Earthbound looking aliens, "tentacles attached to huge eyes" - aesthetically appealing to the max. If the film was in black and white, which would have made more sense, you wouldn't get the full effect of these baddies. Along with them, a benevolent alien takes over a human body (think "The Hidden") in order to find them. We eventually find out that the hideous looking aliens are equivalent to sheep on earth. Funny. This type of film is the more serious brother of The Lost Skeleton of Cadavra. It's quirky, charming and fun for the whole family. Yeah, I couldn't believe it too. Included are faux news releases on the finding of the film, interviews with the cast and director, and other standard extras. Don't watch without PSII!

New Age Retro Hippie

The Alphabet Killer

Anchor Bay

The letter M was found dead today at his New York City apartment. It is the fourth in a series of killings involving other letters of the alphabet, where each of the letters has been somewhat disfigured. "Boy looks more like the letter V," said Sheriff John Hills at the scene, "We're gonna get that Alphabet Killer, no doubt about it, but I have to stress to all of you letters out there - dress as a number if you're going out alone." I wish. The Alphabet Killer is a spit shined and polished direct to video thriller which recounts a series of murders in Rochester, New York where girls would turn up dead in nearby towns that were spelled with the same first letter as their first name (i.e. Carla Castille in Churchville, Wendy Walsh in Webster). Because the case remains unsolved, The Alphabet Killer uses the story of the trailing detective and the distortion of her reality when becoming totally immersed in the mystery to lead the movie. This works in films like From Hell and Zodiac, but as the protagonist dwells deeper into the case, with the cheesy looking ghosts of the killer's victims haunting her, the film sometimes begins to feel reminiscent of a second rate Japanese ghost story. Like I mentioned above, the film looks as if as if it was shined by a poor kid in an alley war for a 10 dollar tip. Real nice for direct to DVD. Bill Moseley is listed on the box, but his cameo is nothing more than being questioned in a public park because of suspicions to his being

the Alphabet Killer leading from his past crimes as a child molester. The proceedings will have you wondering; but ultimately, the film doesn't spell out a sense of satisfaction for this case.

D

Blitzkrieg - Escape from Stalag 69

Wild Eye Pictures

Just as the Third Reich has made its way back to the DVD players via decomposed flesh in films like Dead Snow, a revitalization of concentration camp rumpus room torture sagas has also been thrown, like a malnourished dreidel, into the horror fire. The general movie going public may not have been chomping at the bit to see and updated version of 70's Nazisploitation flicks, but I am not the general movie going public. But does Blitzkrieg deliver the degradation of films like Men Behind The Sun, or does it bait and switch with a badass title and cover art only to excessively bore like SS Experiment Camp? I'd say it's in the middle. Being that the film is ultra low budget, the whole thing just doesn't seem too believable. The setting and costumes look just a smudge better than what you'd find your local drama club producing. What is convincing about Blitzkrieg is its heart. At over two hours, it's no picnic, and the cast and crew worked with what they had to create an interesting throwback to a lost era. While the director claims in the DVD's "making of" that Blitzkrieg has more in common with Stalag 17 than say, The Gestapo's Last Orgy, I found it hard to get too into the human drama of Blitzkrieg. When the gore does happen, it doesn't feel too disturbing, and I'm not sure that's due to desensitization. If you've seen a couple of Nazisploitation films, not much will seem new here, besides a nice malice of the phallus. The whole film has an air of satire and comedy about it - not so much like a John Waters film, which Blitzkrieg's advertisements proclaim, but like a Cabin Fever, film school type of vibe. The special SS edition is a death camp gold tooth bonanza of goods, including a vast "making of" featurette, cast interviews after a screening, trailers, deleted scenes, a gag reel and the original short film which acted as the blueprint for Blitzkrieg. One sieg heil up.

Dyer - He Wolf Of The SS

The Bloody Ape

Wild Eye

Maybe it was because I just had a Planet Of The Apes marathon, but when viewing The Bloody Ape for the first time, I just didn't find the prospect of a malignant monkey terrorizing the citizens, raping women, and causing general havoc much of a stretch in terms exploitation plot devices. You could say I was rather used to seeing humans abused by their hairier counterparts. The Bloody Ape, originally shot in 1997 on Super 8mm film, moves along like a faithful terror ride at the fair - with all its creaks and strings showing. No renovations here, this is low budget love 101, a tale of an abused ape (tempted by his handler swinging bananas in his face and spraying banana scented mist around his quarters, driving the poor beast into a mad frenzy) who escapes from the circus to soon go on a spree of rape and rampage. Influenced by other beastly films such as Night Of The Demon, The Beast In Heat and

most likely, Night Of The Bloody Apes, The Bloody Ape is a short, just over an hour, romp which, like many "authentic" exploitation films, has more bark than bite. The DVD cover features a savage looking simian shrieking at a scared slut. The tagline exclaiming "400 Pounds of Fury - Hungry For Female Flesh". Must not have been that hungry... If you only view the trailer for The Bloody Ape, you'll get the gist of the excitement in the movie in a span of two minutes. Shot before production started, this scene shows the ape (played in this scene by director Keith Crocker) ravaging a woman in her shower before slamming her skull against the tiles. This scene is intact in the film, but is only complimented by a couple more occurrences of statutory ape. This includes a very H. G Lewis inspired scalping scene. A director's commentary puts a lot of insight into the making of the film - I know that sounds cliché, but if you have ever thought of making your own low budget exploitation film, take a listen. Also included is a not too revealing "making of" doc and One Grave Too Many, a short film by the same director. Can't quite recommend this one, but for exploitation, and Edgar Allen Poe (!) completists, it's worth a watch.

Roddy McDyer

Happy Birthday To Me

(1981, 2009 Anchor Bay release)

This is a familiar memory to many, I assure you, especially if you are Canadian. You were young, a slightly curious Canadian kid, possibly at a sleepover, still sugar-smacked up after two fright flicks, but nobody is sleeping. One of your fiends gets that look, you know the one, suddenly producing a VHS, saying "Who wants to see blind 'Mary' from 'Little House on the Prairie' go nuts and kill all her friends... My big brother scored it for me..it's supposed to be nas-teeeee... Who's up?" Indeed, that's how it happened to me. Director J.Lee Thompson, just like his unsurprising Canadian peer and producer for HBTM came up with another Canadian (This time, Montreal, Quebec) shot film that was, is and will always be remembered as a critical CDN horror, along with BLACK CHRISTMAS, R.I.P. Bob Clark (The Cursed Canadian Holiday Trio is what I call it...) Synopsis? 10 Beautiful kids who have been 'The Beautiful' kids in the college town since way back have a co-ed frat thing going' down. Virginia 'Ginny' Wainwright (Anderson) is of course, the 'newest' to earn her scarf, the fashion accessory that is an identity to anyone who aren't one of the rich lil' snots contingent. We see that Ginny has mental problems and unseen secret past weird nut-case issues, plus she just may be killing her new mates in macabre ways. HBTM was not released on DVD until 2004, and Man...It BLEW! After waiting decades for the first proper DVD release, and "wretch", It was an awful one. Hacked like a 1st year film student whilst getting head, the original music GONE, with an ill advised 'new & improved' complete soundtrack, and THEE worst damned cover to grace such a highly anticipated release. It was, to put mildly, the largest way to lose wood EVER! Yes, this was all we had, and seemed to be getting for the last five years. It was depressing, and only those of us whom were fortunate to own the original VHS seemed to win still. Until this year. Anchor Bay saves the day again. 2009 was the year

that HAPPY BIRTHDAY TO ME finally received the release it was shutting its mouth patiently, and waiting for. Now available, we can all once again enjoy the sweet memories of real AM rock gold whilst Ginny does a lil' mirror dance, and the motorcycle scene...Oh? The wonderful seconds of gore added back where it belongs! Considering this is the ONLY one of my Horroly Trilogy that has never, nor expects to ever be re-made, this is when I smile.The world seems so right for a moment.

Miss Gory Rae

Heaven and Hell

Independent

Horror and holiness. While I was never inspired to some yarns of the good vs evil ilk such as The Prophecy series, movies featuring the devil, his incarnations, his influence, or his minions in films have always interested me. Just look to The Exorcist or John Carpenter's Prince Of Darkness for compelling tales of unstoppable doom brought forth by one of the oldest villains in fiction (there, I said it), Satan. What we have in Heaven and Hell isn't a documentary on the Ronnie James Dio fronted Black Sabbath, but a good looking, albeit low budgeted effort from self proclaimed "religious horror director" Richard Chandler which, like many holy horrors, deals with a plot to bring upon the apocalypse, this time by the resurrected Lilith, first wife of Adam. The story ambitiously goes back to circa mid 1940s and back again, but like many low budget films attempting to be quasi period pieces, suspension of disbelief is required as costumes begin to look like, well, costumes. The apocalyptic device doesn't look all too convincing as well - though we are treated to a "making of the rocket" special feature, in case you were curious. The makeup effects, on the other hand, look more than decent. Visceral gunk that would make you want to skip The Last Supper. With a short running time, coupled with some charming lines and performances, not to mention a sudden and satisfying ending, you could do worse with your time than to watch Heaven and Hell. Doesn't feel as if it will stop an unholy apocalypse, but is something fun to view while you're not going to mass on Sunday.

Father Dyer

Long Weekend

(1978) Synapse Films

This film from the land down under can fall into several different genres; thriller, horror, Ozploitation, adventure, revenge, etc. Whichever category you assign it to however, won't change the fact that it's a powerful and well-made Aussie gem. What starts out as a simple camping trip on a long weekend turns into a nightmare for a young couple hoping to save their marriage. As soon as they arrive at their destination it becomes apparent that they have about as much respect for their surroundings as they do for each other, which as we soon find out, isn't much at all. After a weekend of hunting, bickering and general disregard for the environment it becomes evident that nature has had enough with these people, and the animals don't plan on letting them leave without a fight. Now, I know you're probably thinking that since this falls into the "when animals attack" subgenre it must be full of camp and cheese, but that isn't the case at all. In fact you'll be hard up trying to find a single piece of cheese in the entire 95min runtime! What you will find is some effective (but not overpowering) symbolism throughout and

although there is a healthy amount of foreshadowing, the film remains considerably unpredictable right up until it's shocking conclusion. Those that are used to more action-packed Oz features such as "Mad Max" or "Razorback" may find this one a bit slow for your liking, but there is plenty here for the adventurous film fan; creepy atmosphere, good acting, nail-biting suspense and even a vengeful manatee! If you've seen it already, good onya! If not, what are ya waitin' on, mate?

Brenin Barrow

Skull Heads

Full Moon Features

Full Moon Features and Charles Band have released a somewhat disappointing DVD in Skull Heads; at least in comparing it with their previously mostly entertaining releases. This one tells the tale of a very neurotic family who live in an Italian house which is guarded by the Skull Heads - a Day-Glo, cartoony looking pack of Puppetmaster rejects who look like they would be more at home in a Mexican "Day of the Dead" themed puppet film. They do not harm anyone unless they are evil, and can bring back the dead - but none of this really happens until the last 20 minutes- until then if there was supposed to be tension built until the supernatural horror starts, it fails. Perhaps they should have just saved the puppets for a weirdo Mexican massacre film. Perhaps they just didn't need puppets this time around at all! One thing that makes these Full Moon releases interesting is the seemingly random interview they splice in for each DVD. This time we have William Shatner having a round table discussion with Jeffrey Combs and Stuart Gordon. Shatner mostly talks about alien encounters while Combs seems to be tipsy at the table. They should release a DVD only consisting of these interviews, but then people would be wondering if it's still Full Moon if there are no puppets...

Victor Creed

Spider Baby: The Maddest Story Ever Told

(1968, 2009 Dark Sky release)

Spider Baby is one of those clamorous, chillier cult films from the late 60's, with Lon Chaney (Jr.) not only starring in it, but singing that wonderful old spooky style of Hot Rod Horror creepin music spellbinding opening credits that eek of Addams and Gorey. This film is as about as genuine as it gets. Star Sid Haig made a helluva 'Retard' (Oh yes, all 3 'children' are deemed quite 'retarded') The other two 'children' are females, 'The Merrye Sisters'. I would put at 18, but they dress like unkempt lasses in their dirtied girls frocks, hair tied in disheveled old ribbons...A charade and a fetish, as they certainly do not act like the two 'retarded sisters'. Then, quickly mentioned, but most important, Ralph, played by a frightening youth with natural pinhead characteristics, Sid Haig. (I don't dare surmise on his relations with his sisters). What ensues for the initial scene of 'breaking bread with the inbred'; so to speak; Ralph seems extremely happy that, as the Social Workers Demanded, to 'experience' a meal at The Merrye House, and one he proudly provided, applauded by his family at what looks like an overcooked sinewy 'something', apparently 'rabbit'. This is when we see that the young hip 'not in on the plan' social worker is the one with a hard on gold, er...and treats these misfortunates and the care keeper with ambition, equality, and a God given mission to help these poor

souls (But a drinking, partying, and hot blooded one at that) After all. Like most of the great films FINALLY being released by companies like Dark Sky Films, giving it the treatment so many more films deserve. The Interviews, deleted sequences, history, images, and even a visit to the original house, still standing, which many budding filmmakers could learn a few things about major creativity on the camera work could appreciate. Again, if the whole Rock'n'roll sinister 60's style sinema is why you dress like it, Or? You either want to see Sid Haig (and why he was made for Capt. Spaulding) climbing Victorian turrets to watch social workers getting nude, Or? You just LOVE this film as much as I do. Treat yourself, for the price of a couple drinks, (coming from a drinker) I highly recommend the sacrifice.

Sins Eerily, Miss.Gory Rae

Train

Millenium Films

Over the past few years, the 'Terror on a Train' concept has risen from the dead (for the first time since classic slasher hit Terror Train was put to rest alongside countless other horror film favorites of the 1980s) with titles like End of the Line, Midnight Meat Train, and the latest of the bunch, director Gideon Raff's, TRAIN. Coincidentally, the new millennium has become the stomping ground for a whole new kind of brutality—an entirely new style of horror that has been stamped with the notorious 'Torture Porn' label. So I guess it's safe to say that it was pretty much inevitable; someone out there was bound to create the ultimate 'terror-on-a-torture-porn-train' UN-loved child. Director Gideon Raff was the poor fool who actually had enough courage—or rather, lack-there-of—to try and meld two unoriginal concepts into something that potentially could have been worth-while, had there been some genuine heart and thought put into it. Unfortunately his efforts were in vain—or, to put it blatantly, he probably wasted way too much time and money on this vile piece of crap. I mean really, all he did was "borrow" some ideas from Eli Roth and change the setting so that the characters would all have to suffer from a bad case of motion sickness (the only notably unique thing about this film) while undergoing the same ruthless, tiresome torture we've seen how many freak'n times before. The film kicks off with an elite group of college league wrestlers—played by the lovely Thora Birch and a cast of otherwise unknown, untalented nameless faces— making their way to Eastern Europe with a chance at winning an important international tournament. I wasn't particularly turned on by this little fecal fragment of a film, I do have to give Gideon Raff props for keeping the degradation degree set at max—and for the hearty helping of all the bloody, rancid-meaty goodness you'll need to keep your stomach churning for a few days afterwards. I guess if all you need to satisfy your insatiable craving for a "good" horror flick is a predictable outcome, cardboard characters, and a shit-ton of gore, by all means, Bon Appetite! I, on the other hand, will be saving my appetite for something with a juicier heart.

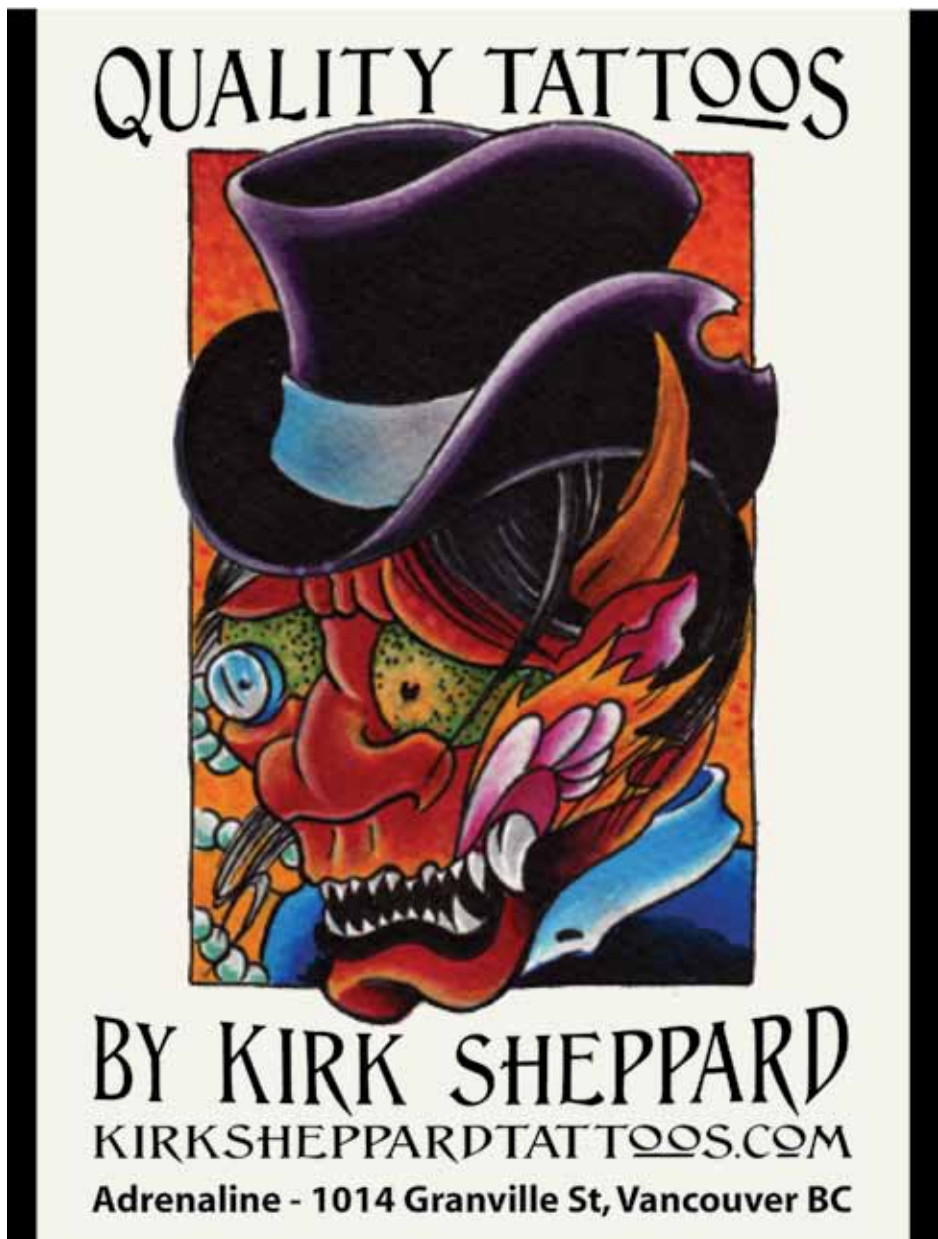
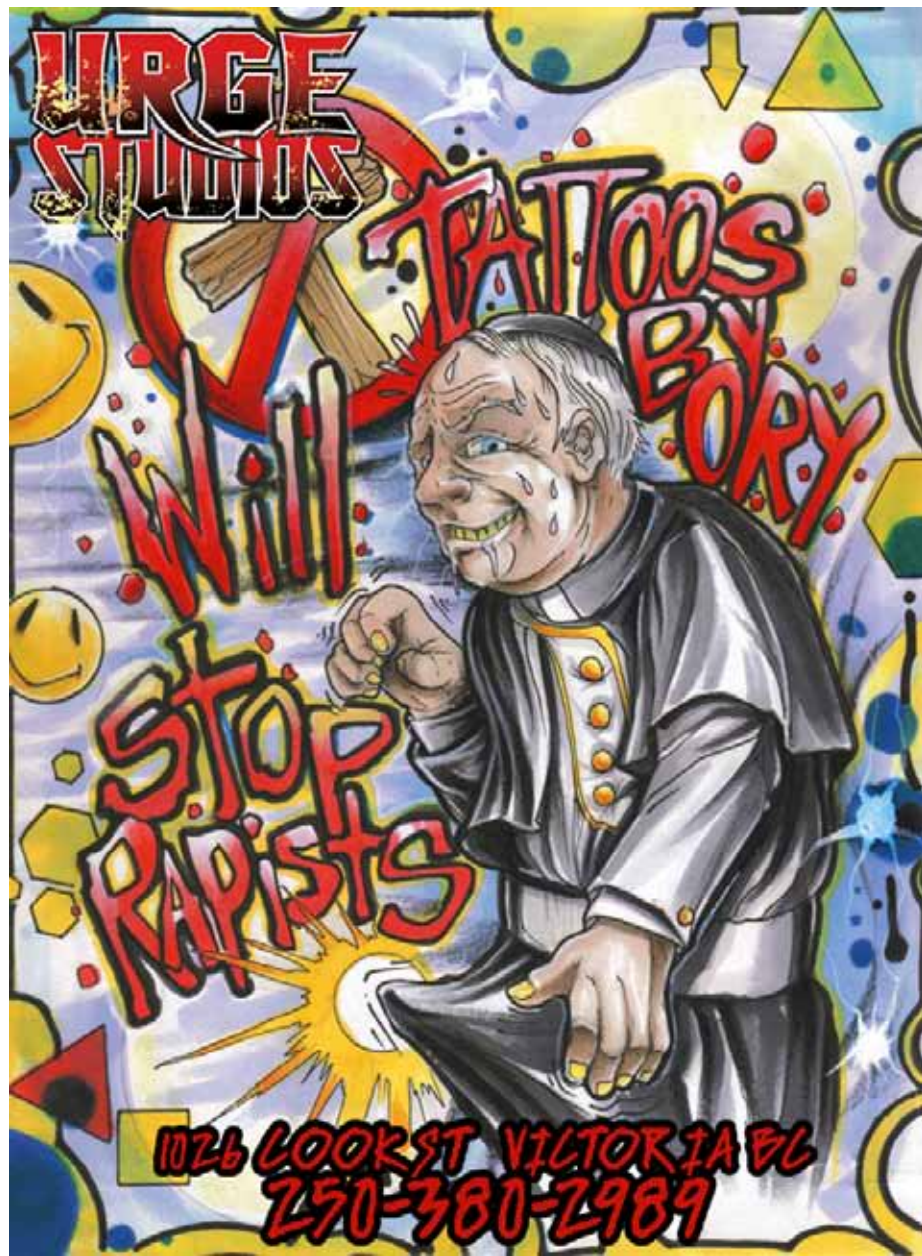
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LUCIFER VALENTINE 666

By Ryan D

On February 14, 2006, *Slaughtered Vomit Dolls* was released, introducing the world to a new genre of film, vomit gore. Now, the barf is back in town – director Lucifer Valentine has already outdone himself with the *Empire Strikes Back* of vomitry, *ReGOREgitated Sacrifice*. Now, no seasoned gag reflex will be able to handle the rising tides of his tentatively untitled upcoming third flick, and hands will clap vehemently in the grasp of a Satanic hallucination– if they aren't stuffed down throats already.

Absolute Underground - Give us an update on the happenings of Lucifer Valentine

Lucifer Valentine
666 - These days I am editing the 3rd movie in the Vomit Gore Trilogy ! Next month I will shoot the final scene, then it'll take a few more months for me to edit, create the sound design for the film, and do all the final color correction, but then the Trilogy will be complete !

In the next few months, on Unearthed Films, I will re-release **SLAUGHTERED VOMIT DOLLS** (in it's second edition), then re-release **ReGOREgitated Sacrifice**, then I will release the 3rd movie in the **Vomit Gore Trilogy** !

The next movie for me to edit and release after the Vomit Gore Trilogy will be BLACK METAL VEINS ; I am very excited to release this documentary I shot last year about a group of friends that are Heroin Junkies and love Black Metal music.



AU - You are a Satanist in the true form of the word, that being putting faith in the complete self over shady idols. How does this life choice affect the philosophy of your films?

LV666 - Well, I guess I'll quote myself from my Myspace where I state my personal definition of Satan and being Satanic:

“To me Satan means whatever people can’t fathom or understand; the Unknown, whatever breaks the commonplace and predictable mental patterns of conventional thought and experience; Satan represents the opposite of people’s fears, weakness, and crushing self-doubt about their world and the entire Universe.”

When I make my movies, I want the capturing and depiction of the Satanic Energy of the people and the story we are telling to be pure and unadulterated; I want to be genuinely caring and helpful to my subjects, which are the people that I am filming, and guide them, filtering their initially human mind and its contents through the Satanic realm using the art form

of cinema. During the film making process, no matter what darkness and beauty we encounter on our mental/spiritual journey, I am dedicated to being my subjects' friend and, at times, master.



AU - That being said, one can assume that your message to Satan on the Slaughtered Vomit Dolls site is mostly tongue in cheek?

LV666 - The Pact with the Devil on the SLAUGHTERED VOMIT DOLLS website shows the actual original document that I wrote and gave to Ameara LaVey for her performance of the character Angela Aberdeen. When I wrote the Pact, I was in Ameara's character, sort of "channeling" Angela, and the various ideas I had about her character based in part on stories I watched on the Satanic Panic themed Geraldo Rivera shows of the 1980's. I thought that kind of note, as a Pact with Satan was the kind of thing teenagers in the '80s were writing as suicide notes or diary entries to symbolize their rebellion against the dysfunctional families they came from that were for the most part christian.

AU - When did you realize you were an emetophile?

LV666 - I was vacationing in Helsinki Finland when the friends that I was staying with spontaneously decided to have a "Maxhardcore Marathon"; they bought a bunch of beer and we sat and watched Maxhardcore's nastiest unedited European versions of his "puke-fucking" videos for three days straight !

I had never seen a Maxhardcore video before, but soon realized that

he is the Godfather of puke-fucking;
that means that he would deep throat
gag a girl with his cock till she puked on
it, then he would immediately fuck the
girl in the ass using her puke as lube !

I was immediately fascinated with puke-fucking; I loved it, I enjoyed seeing the transformation of the hot girl in the porn to a retching, contorted kind of alien-insect-like creature that pukes on its sex partner for lubrication. The inhuman guttural sounds of the gagging and puking and the involuntary, violent, convulsive movements combined with the sheer barbarism of the act caused an automatic transformation in me and from that moment on I was an Emetophile.

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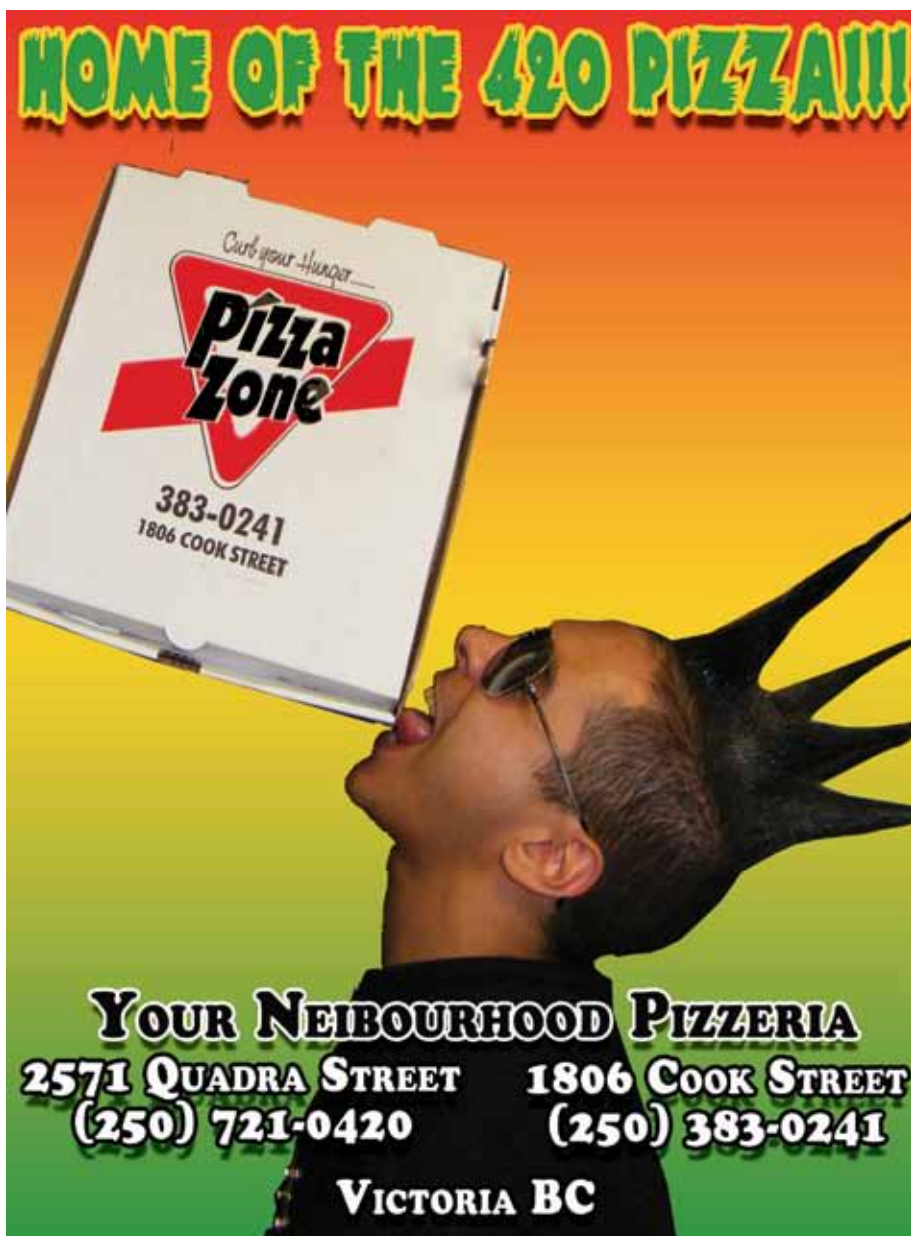
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Will Young

Capturer of Phlegm & Wild Voodoo Women

By Demonika

I first came into contact with Will while he was shooting at a friend's variety show in Calgary. He was all business, busy, and gave good direction, and that is all good qualities to have as a photographer, especially dealing with so much action. In the sea of endless photographers it's nearly impossible to wade through them all, but Will Young is one who is always willing to help out the underground scene and contribute to creative, fun and sexy projects. I had a chance to work with Will recently at the Calgary Tattoo & Arts Festival during the official after-party, Conventia De Mentia and thought I'd shine a light on this particular photographer.

Absolute Underground - How did you get your start in photography?

Will Young - I've always had a creative talent and I've been drawing as long as I can remember. My dad took up photography as a hobby and introduced me to it, giving me a camera for Christmas when I was 12. That spring I made my first sale at a folksy art fair, and it's been part of my life ever since.

AU - What was your experience studying it at ACAD [Alberta College of Art & Design]? What did you walk away with?

Young - It was an excellent opportunity to explore new creative realms and it gave me the ability to start treating photography as an art form similar to illustration or painting, rather than a medium of documentation. In that respect, I approach most of my work with the intention of telling a story of expressing an idea.

AU - Do you have a favorite walk around lens, if so what is it?

Young - A fixed 50mm is my favorite, mostly because it forces me to get up close and interact with the person I'm shooting. It also provides the most natural looking perspective.

AU - Which one item of equipment would you say is the most important to you?

Young - My immediate answer would be my eyes, without them I'd be hooped. I'm confident that without digital cameras, computers, lighting, or any advanced technology, I could still do what I love with a pinhole camera and homemade photographic emulsion.

AU - How do you decide on locations and subjects?

Young - I have ideas that dawn on me at random times, mostly while falling asleep or in the shower. It's handy to keep a notebook to scratch them



ARTIST PROFILE

down. I also spend a considerable amount of time researching other photographers' work and imagery in our culture and media. If I come across an interesting concept, style, or design, I'll try to integrate those into my work. The more challenged and stimulated I feel, the better.

AU - I love the sneeze photos on your website, was that for something specific?

Young - Those were a personal project of mine I started in College. The impetus was to photograph someone in an unconventional way, and few people desire being photographed with snot and spit spraying out of their face, so I figured it was pretty unique. After some research, it turns out it has been done for scientific illustrations in the past, but rarely as an expressive portrait.

AU - Are you still teaching photography and how is/was that experience?

Young - Absolutely! I'm teaching at ACAD in the Extended Studies program, which is great for amateurs and hobbyists who want to improve their skills and study in a more casual environment. I love to pass on knowledge and introduce new ideas to others, so it's definitely something I'll continue with.

AU - What is your favorite thing to shoot?

Young - I love to shoot people who are expressive and comfortable playing around in unusual situations. That's part of the appeal of alternative and underground shoots; if there's anything I'll get bored of if I do too much, it's traditional photography.

AU - What is your five year plan?

Young - Five years from now I hope to be shooting for a variety of local and national editorial publications, with some advertising work for good measure. Ultimately I'd like to own a studio and draw attention from the creative community at large. I've also been toying with the idea of moving out of Calgary to a larger city in search of that goal.

AU - And if you had a dream job what would it be? (photography related or not!)

Young - Billionaire James Bond villain with an army of animals to do my bidding. I can't think of much else that's greater than photography.

For more information on Will Young, please visit his website at www.willyoungphoto.com

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Absolute Music DVD



Eargoggles – the cobalt

They say you can never go home again, well that may be true, but Eargoggles sure the hell comes close! Reverting back to my old ways and dwelling alone with Jim Beam on Christmas Eve, I found myself thinking of days gone past, deciding it was time to finally give the 2009 compilation of live performances at the Cobalt the proper viewing it deserves. The DVD begins with one of my favorite Cobalt family members, the one and only Dan Scum, acoustically playing "Get off the Dope, And Get on My Dick". It doesn't take long to get into the hardcore brand of music the Cobalt is known for as the next band appropriately called Hard Charger tears into a fist pumpin rage. From there on in there is everything from Dayglos to Aging Youth Gang, Blackie

Leblanc to Bison! Bison being a band I cannot watch without thinking of my good friend Eddy Anarchy. And in that vein, as the bands roll on so do the memories the beers swilled, the shots pounded, and the ever degrading commentary of Mr.Plow.... Each set taking me back to a place I can no longer go. As we all know the fate of the Cobalt has come to an end. I'd say R.I.P, but if I know Wendy 13, there will be neither rest nor peace in her search to bring to the Vancouver fans of hardcore a safe and friendly environment to get their rawk on in the near future! This shot's to the hope she does! Cheers my friends, thanks for all the memories!

eargogglesdvd.com

Jake Jackoff

Absolute Book Review

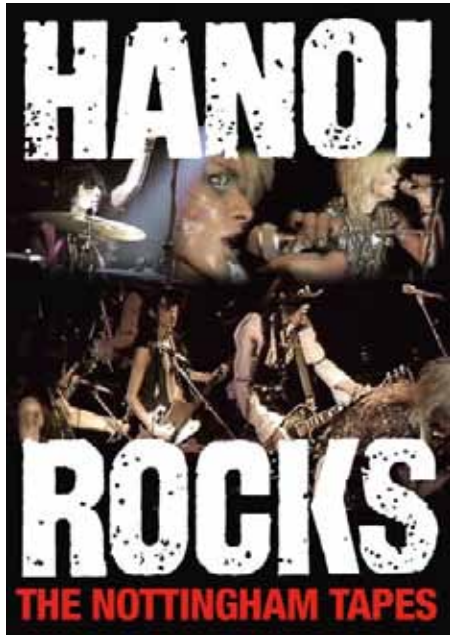


Punch the Boss by Chris Walter

Only three pages in and I knew I was hooked. Chris instantly had me giggling at the opening pages of his book, where the story began in a familiar working class of my own youth: hell's kitchen. His pragmatic storyline is written so frankly, that everyone who has experienced the injustices of the kitchen life, the zone-out sessions on factory lines or the backbreaking bitch work on construction sites will all get a kick out of Chris' brutal

humour. Lost band-aids, blood in the tomato sauce and greasin' the monkey in a broom closet were only a few of my favourite highlights. I will have to say that I'm slightly disappointed that there was no punching of bosses faces throughout this book, but do not let that disperse your thirst for another of Chris' books, because there is something much more savage that can be done. The vengeance is an adoration.

-Crystal



Hanoi Rocks-The Nottingham Tapes

Raging footage of these Finnish freaks tearing up a British stage only months before drummer Razzle's tragic death in LA. It's good to hear songs from Two Steps from the Move on here, and Nasty and Andy lay down some of the best Thunders style licks you will ever fucking hear!!! Find this and learn where GNR, Bullet Boys, Buckcherry and the rest of those assholes got their schtick!

-Dustin Jak

DOA-Men of Action

This is an amazing collection of DOA footage worth the price alone for the live footage shot in 1978 w/Brad Kent on guitar! as well as the Target Video footage of



the On Broadway in SF 1980.All you drummers out there take note!!! Awesome footage of Chucky, Dimwit, John Card, Ken Jensen (RIP) and even Greg (Verbal Abuse) James, all amazing skin bashers! Top it off with a cool commentary from Shithead and a copy of their new CD and you got yourself a pretty cool package! Buy this!!!!

-Dustjak OAK SLAY 2010

Custody Battle

Local skate video with way too much smiling and cute stuff. I was disappointed in the lack of blast ramp footage, also there was no one using cocaine or acting abusive towards women. A scene from a KKK meeting or NAZI atrocity footage would have made this more

memorable, also maybe a couple of street inverters and boneless plants. Devin Doyle still owes the JAKs money for drugs, and might actually be able to pay us back someday if he keeps tearing up shit like this! Brendan and Zane also throw down some pretty tight shit, but I was disappointed that none of these guys skated to

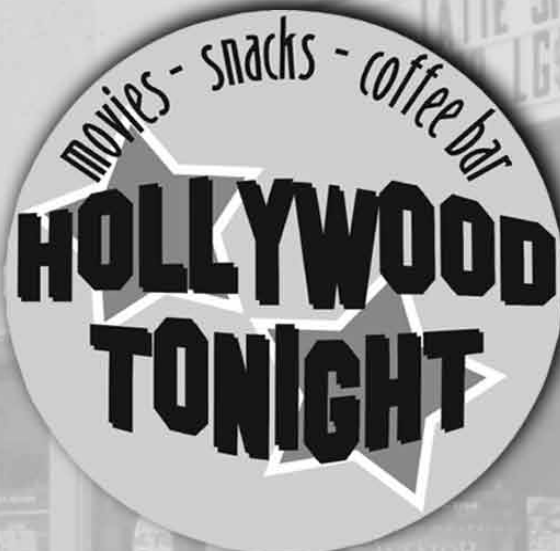
SKREWDRIVER or BRUTAL ATTACK; also no nudity ,vomiting, cock jousting, urinating, bondage, or jacking off Doberman pinchers made for kind of a disappointment. C'mon guys smarten the fuck up! SUPPORT LOCAL SKATERS AND BUY THIS.....IT RIPS!!!!!!!!!!!!

-DustJak Still on probation OAK GAY 2010

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5)The Stooges-TV Eye

Iggy used to say that chicks who had a crush on him had a "Twat Vibe", So do the math and you kinda get the picture. Iggy rules

6)Alice Cooper-Cold Ethyl

Rippig track from Nightmare lp about the coop's love affair with a dead hottie with some seriously amazing leads supplied by Dick Wagner.

7)Kiss-Nothing to Lose

Excellent number from the first album finds Gene Simmons trying to talk his

date into taking it in the ass."Thought about the back door" awesome shit kiddies!!

8)Rolling Stones-Stray Cat Blues

Only Jagger can pull off a tune about openly fucking underage girls. This is so bad it's good!"Betch Mamma don't know ya can screw like that"

9)Viletones-Dog Style

Nazi dog sure knows how to love the ladies and this is no exception, some truly gritty material from one of Canada's earliest punk groups.

10)Dead Boys -I Need Lunch

Stiv sounds like he needs a lot more than lunch in this cute bowery ditty. He also threatens to punch his lover in the lips. Maybe some of these guys should consider going to a respectful relations course!

Here are some rather colorful love songs for your Valentine!

1)Wayne County and the Electric Chairs -Fuck Off

This is one excellent sleazoid anthem supplied by one of the best ever to come out of the big apple!"If you don't want to fuck me baby, baby fuck off!" He is now known as Jayne County.

2)GG Allin and Bulge-Caroline and Sue

Amazing love song about our fearless hero's craving for a three way with a junky hooker and a transvestite. This guy did not fuck around!

3)TSOL-Code Blue

Moving number about sexual intercourse with a corpse, these Long Beach stalwarts still play this in their set!

4)Stranglers-Sometimes

Brooding, violent romper off of their debut LP, where singer Hugh Cornwell threatens his spouse with violence, these guys were the real deal, and are still playing!!!

HOROSCOPES

FEBRUARY & MARCH 2010

ARIES

This season before your birthday reveals the social and cultural environment where you are playing for the coming months. The few days after the New Moon February 13th make or break your participation in a social group or set of friends. Sometimes you have to cut your losses; sometimes you want to try to fit in. Don't mistake glamour for something of spiritual value. Full Moon February 28th may seem lucky, but you may not be ready for the work, skills, effort required. That's OK. Fake it until you make it. March 15th New Moon brings a creative connection. Don't mistake inebriation for inspiration.



TALURUS

Your career is going through a period of fluidity. Even if your gig is stable this is a time to consider options for change. After the New Moon February 13th you may better see what role is viable. Around the Full Moon February 28th your social life is supposed to be picking up. Get out and about over the next 3 weeks. The second week of March, keep healthy and stick to obligations. You are finally able to apply yourself to fixing up your place and organizing your family. With the New Moon March 15th you are making new and interesting contacts.



GEMINI

You have some pull, but you are more interested in being right than diplomacy. With the New Moon February 13th consider a new map of personal and professional boundaries; one that is more inclusive of differing opinions. Allies and supporters may be more prevalent than they now seem. Gemini is at its best when collecting pertinent data. Later February brings important information about the agenda of family, friends, and higher-ups. In March you are juggling the divergent expectations of others, yet you can handle it. In late March be careful with finances and letting someone untrustworthy too close.



CANCER

You are building up power and influence in February. There are choices to be made with the New Moon February 13th. Will you take the high road and take the time to build a solid foundation financially and emotionally, or will you piss away your advantages on instant gratification? The Full Moon February brings common sense into your decisions about with whom you bond and upon whom you rely. Mid-March brings inspiration and revelations, which encourage you to establish fresh goals and plans. Pay attention then, too, to hints about coming relationship and career tension.



LEO

There is an emphasis upon close relationships in February. With the New Moon of the 13th you are better able to communicate your vision of how great things could be, but you have to make an effort. The more significant others in your life are going to be acting in surprising ways. You want to be kept up with their decision making processes. Your psychic powers are a bit off now, so communicate clearly and pry. In March professional and personal relationships continue to fluctuate. Through this emerges opportunity to seize power and improve business. Don't let the wool be pulled over your eyes in late March.



VIRGO

There is a strong undercurrent of change. You may not be sure where your life is going, but you are certain your path has taken a turn. You want to envision where you want new paths to go. Do not give attention to rumors and conjecture in regard to work or health matters. Maintain your grip on what you can control. Close relationships become more of a focus late February through March. Maybe you can let your guard down a little. Be open to the inspiration and opportunities that new contacts and close friends bring. Later March is bad for money risks.



LIBRA

February is mostly about bringing inspiration to your creative vision and finding a broader audience for your antics. Make a push for public adoration with the New Moon February 13th. Try on a "type A" personality, just for fun. Be aware of the implications of success, such as more work. February/ March make an effort to exercise, eat healthy, budget money, etc. and new good habits may form. The Spring Equinox March 20th ushers in a period when your closest relationships need attention. The Full Moon March 29th people want to know where you stand and you want to go with the flow.



SCORPIO

You are making decisions about what you need. Some of this is space, so you will be pushing your position at home and with family in February. You need this space so you may spread your wings and find some fun. Doing stuff with kids, artsy projects, and flirting are some ways that you can put a smile on your face. The Full Moon February 28th may even see you volunteer in your community; a good way to get out of the house. March brings smart intuitions about creative projects and business. From March 20th you can get working on a couple of these.



SAGITTARIUS

Busy time for you. You should be out there networking. You are extra persuasive in February. You can get your way. The tricky part seems to be deciding what that is. Sagittarians have a natural wanderlust and that quality is being emphasized now. Some will be embracing a gypsy life style for some months this year. Consider quickly a career opportunity around the Full Moon February 28th because is fleeting. Much of March seems a bit boring, except for some family weirdness. A social crisis looms in late March. Hide your wallet and MYOB. Little wonder you want to get away.



CAPRICORN

Much of February holds a focus upon translating your productive energy into income. A fresh inspiration comes with the February 13th New Moon. Then into March comes the legwork and networking needed to flesh out your ideas. You can get a 3 year career development plan, up and running. You may even find solid support and investment. In early March deal with stress arising from balancing home/family obligations and career demands, because it is likely to get worse. The Full Moon at the end of March a build up of tension may discharge into a disruption of a close relationship.



AQUARIUS

Happy Birthday. You are caught between trying to rearrange your closest relationships to bring you more of what you want, and changing your personal outlook. The New Moon February 13th reminds you that you cannot change anyone except yourself. There is some tangible spiritual inspiration coming into your life; hokey but real. Try to relax about your close relationships being in a state of flux. And learn to live with the boundless potential of your own personality being transformed. Then, you are better able to focus upon improving your finances. A year of money making opportunities is underway. Self promotion is warranted.



PISCES

Through the first 3 weeks of February the Sun is in Aquarius. This is a time of karmic repercussions and inner reflection for you. Areas that could bring challenges are health (have you been looking after your self?), and work (have you made an honest effort?). With the New Moon February 13th comes an impetus to create some deep healing for your self. If the right guidance comes your way, don't reject it. From the 18th the Sun enters Pisces and you are better able to take control of your life. In March, be open to fresh insights about how to make it all work.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

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Crossword & COMIX

1	2	3	4		5	6	7	8	9		10	11	12	13
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- Across

1. Sask Premier
5. Aids
10. Mourning Dove e.g.
14. Sunburn soother
15. Workers' org.
16. Actor Morales
17. ED spokesperson and former Presidential candidate
18. Shorthand name of US detention camp in Cuba
19. Orient
20. Implication with which to kill Dracula
22. Obama's Party
24. Music genre of The Specials and Sublime
26. Take back
27. Small Island
28. Int'l Wrestling League
31. Legendary Fitzgerald
33. Stallone nickname
35. Where the Mets play
37. Jimmy Glick's ___ wood
39. Same here
43. Days Bob Geldof doesn't like
45. Sarajevo native
47. Anwar of Egypt
48. Have a word
50. Vend
51. Mine's Judy Young (Hi Mom!)
53. Extremely
55. Wild Blue Yonder
56. Home alarm corp.
59. Da Vinci's Lisa
61. East-West road
63. Due portion
66. Bat's method of navigation
70. Platter
71. Arab girl's name meaning justice
73. Grow weary
74. Bronte novel "Jane
75. Fantastic jazz fusion drummer Dave
76. Dutch cheese
77. Ribonucleic acids
78. Maltese soft drink
79. "Nibs" in French Cribbage
- Down

1. Rolls of cash
2. Many
3. Showgirl at The Copa Cabana
4. Big green onions
5. Embrace
6. Author and Playwright Bagnold
7. Word for word
8. Apple in Anjou
9. Looks for clues
10. Lager or Pilsner
11. Soul Singer Hayes
12. Marley's religion
13. Like a dumb blonde
21. Scrape out a living
23. Common ailments
25. Antonym of enemy
28. Beliefs
29. Command to a horse
30. Borrow out
32. Endure
34. Yangs' counterparts
36. First man of Genesis (not Phil Collins)
38. Competent
40. Bonds
41. Speak
42. Jerry of The Misfits
44. Fundamental building blocks of matter
46. Gumbo ingredient
49. Greed
52. Punker's hairstyle
54. Regina airport code
56. Succeeding
57. Co-host Jones on "Buzz"
58. Small crown
60. 4 time US presidential candidate Ralph
62. Consumed
64. Canadian Whiskies
65. B.P.O.E. members
67. "Hunter" who's "No Angel" ("Thank You")
68. Saudi
69. Rapid Eye Movements
72. Elev.

By Dan Scum

COFFEEtration Camp

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Sex Column XXX



Dear Dr. (Va) JJ,
Can I get pregnant from anal sex? Oh, and can I put a pickle in your bum?
-Dardy Hicks
Dear Dardy Hicks,
Depending on your position, the little soldiers can sneak/leak/ooze from back to front, infiltrating the cervix, (storming the gates, if you will)

and ultimately ending in a less than Immaculate Conception. Can you imagine being the baby born from leftover butt juice? Leakage in the night? Gnar. 2 words for all of you beloved butt fuckers: PULL OUT.
"Oh, and can I put a pickle in your bum?" That depends, are you going to eat it after?
Kisses, Dr. Vaj
Dear Dr. Sexy- err...J.
I've been fornicating frequently (a few times a day) in front of a religious building. We can see into each other's windows and I've made eye contact while we're both in the "prayer position". Does this mean I'm going to hell?

Sincerely, Sin Dee.
Quadra Village
Dear Sin Dee,
Well, it all depends on what KIND of religious building. I'll break it down for you.
Hindus have no restrictions on particular "kinds" of sexual affairs, as long as they don't kiss and tell. You can shit on your mother's chest and fuck her poodle up the ass, as long as it is a highly private affair. Otherwise it's just distasteful.
Neopagans, or as your granny would say, "witches", occasionally do this groovy swinging thing known as sex magick. This particular trick can be broken down and categorized into oral sex, butt sex, voyeurism, girl on girl, boy on boy, group sex, mutual oral sex stoned on hashish, and last but never

ever least, goat sex. So basically... anything goes. (Anything goats?)
In 1208 AD, the Catholic Church officially declared sexual union (within a good Christian marriage, mind you) as a special participation in the union of Christ in the church (whatever the fuck that means), as long as it does NOT include "fornication, masturbation, homosexuality, sodomy, incest, adultery, prostitution, bestiality and pornography." You lost me at fornication. The doctor is going to hell.
Even the smiling Buddha himself says "one should not pursue sensual pleasure, which is low, vulgar, coarse, ignoble and unbeneficial..." *yawn* There's more to that but frankly I think unless you're a monk in a monastery up a fucking mountain somewhere meditating you're a fucking poser if you claim to be a Buddhist. *ducks*

and they're never as peaceful as they say either. The doctor knows.
And then there's Islam. Believe it or not, they discourage celibacy, and it's one of the few cultures that is incredibly strict about making sure the man doesn't leave the bed until the woman is satisfied... as long as it's not your sister, on her period, in her ass. Incest is a no no, pussy is strictly prohibited during menstruation, and sodomy is punishable by death. And I quote; "Cursed is the one who approaches his wife in the rectum."
So basically, if it wasn't boring, don't expect 70 virgins to be waiting at the gates for you.
Hugs and kisses,
Dr. J

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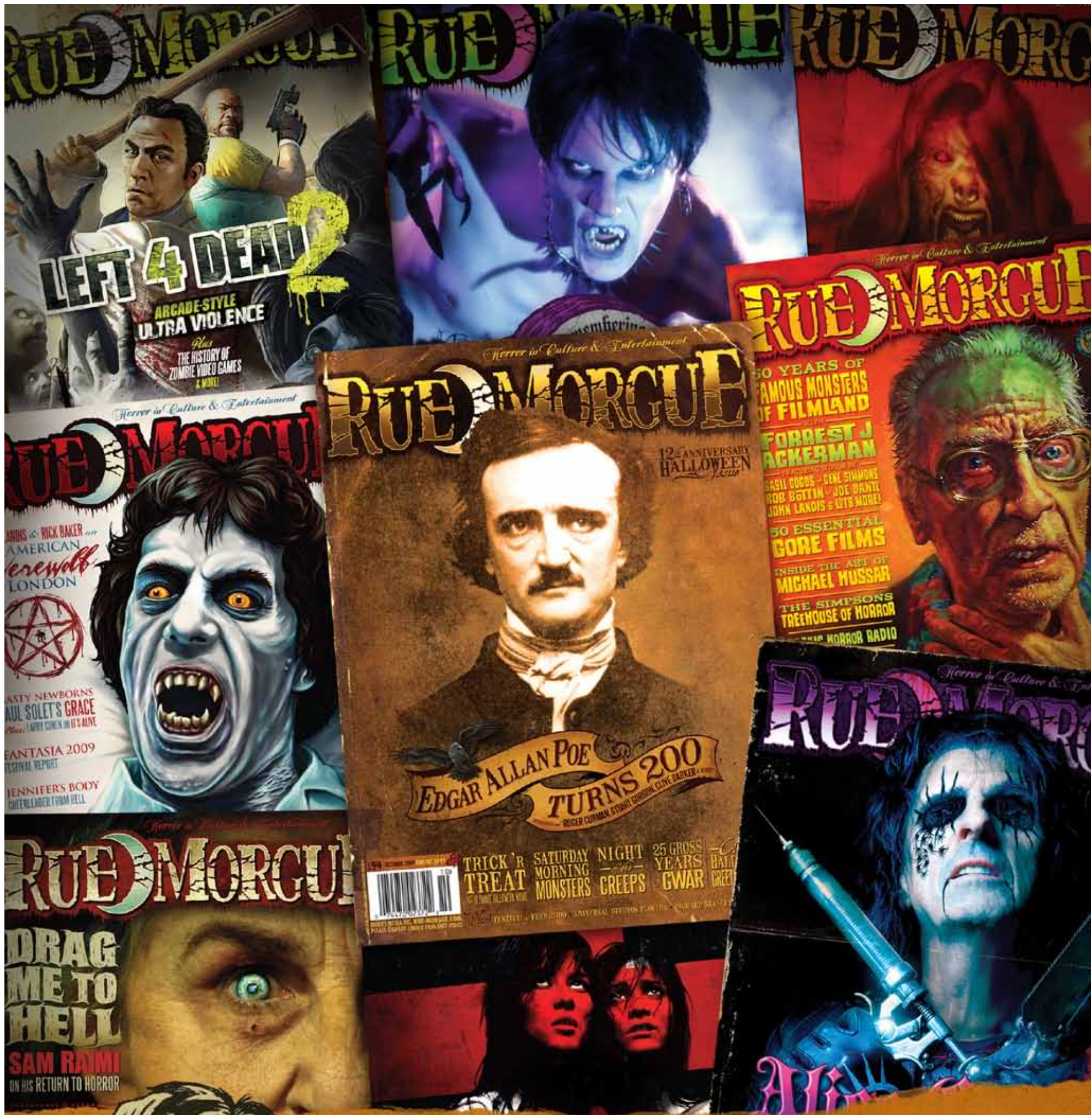
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